DOCUMENT RESUME

ED 130 951 SO 009 530

AUTHOR	Lawton, Cleopatra; And Others
TITLE	The World Is Your Museum: Title III Project of the District of Columbia Public Schools. Evaluation, Final Report, 1975-76.
INSTITUTION	District of Columbia Public Schools, Washington, D.C. Dept. of Research and Evaluation.
PUB DATE	Jul 76
CONTRACT	0570-AA-NS-N-6-GA
NOTE	119p.; For related document, see ED 110 367
EDRS PRICE	MF-$0.83 HC-$6.01 Plus Postage.
DESCRIPTORS	Art Activities; Art Appreciation; *Art Education; Art Expression; Audiovisual Programs; Community Resources; *Educational Programs; Elementary Education; *Museums; Program Descriptions; *Program Effectiveness; Program Evaluation; *Summative Evaluation
IDENTIFIERS	Elementary Secondary Education Act Title III; ESEA Title III; World Is Your Museum Project

ABSTRACT

This publication reports on the effectiveness of The World Is Your Museum Project in developing and implementing an art education model for elementary school children in the District of Columbia. Over the past three years, approximately 44 teachers and more than 1,000 students have made field trips into their community, visited museums, been involved in creative art projects, and used project-developed learning packages containing art and museum-related films, tapes, and teacher guides. This evaluation report provides information on two basic questions: (1) did the project accomplish its respective program objectives, and (2) how were the respective objectives accomplished? Six instruments were designed to collect information from students, parents, teachers, administrators, museum educators, and the project director. Evaluation findings show that 55% of participating students want to take part in the program next year; parents observe more interest in art on the part of their children as well as improved attitudes toward school and museums; students show an improvement in verbal, writing, and affective self-development skills; and the learning packages developed have been received well by both students and teachers. Appendices include a description of the program, including the kits and media developed and the evaluation instruments. (Author/RM)

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THE WORLD IS YOUR MUSEUM:
TITLE III PROJECT OF THE
DISTRICT OF COLUMBIA PUBLIC SCHOOLS
EVALUATION FINAL REPORT: 1975-76

JULY, 1976

SO 009 550

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CONTEMPORARY ASSOCIATES, INC.
525 SCHOOL STREET, SOUTHWEST • SUITE 303 • WASHINGTON, D. C. 20024

OCT 4 1976

TITLE III PROJECT: THE WORLD IS YOUR MUSEUM
FINAL EVALUATION REPORT
(CONTRACT NO.: 0570-AA-NS-N-6-GA)

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JULY 1976

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ACKNOWLEDGEMENTS

The authors wish to express here appreciation to Mrs. Georgia Jessup, Project Director of The World Is Your Museum Project, Mrs. Lavolia Vails, Coordinator for Title III/IV Evaluation, and Dr. Mildred Cooper and Mrs. June Bland of the Division of Research and Evaluation for their assistance in this evaluation effort.

We are indeed grateful to the principals, teachers, students and parents who gave their time to complete the evaluation instruments and gave specific suggestions for improving program effectiveness.

The authors also acknowledge the efforts of Mrs. Nannette P. Henry and Eileen Walker for coordinating the collection of evaluation data and Catherine Davis and Pamela Richards for typing and assembling the final report.

EXECUTIVE SUMMARY

The World Is Your Museum Project represents an innovative program in creative learning experiences in the arts for pupils in the Public Schools of the District of Columbia. The Project is a joint endeavor by the Art Department of the District of Columbia schools in cooperation with area museum educators to implement a pilot program of experience and exploration.

The Program is in its third year of development and is being disseminated to other schools within the District of Columbia and diffused to other teachers and classrooms in respective participating schools.

This evaluation is conducted to measure the effectiveness of the Project in implementing its stated objectives and the extent to which dissemination/diffusion has occurred.

Two groups of schools are utilized in this study. These schools and their respective classes are referred to in this report as follows:

- Those classes and schools participating in the Program for two to three years are referred to as participating schools or classes;
- Those classes or schools requesting participation this year and who were not designated as program participants are referred to as requesting schools or classes.

This evaluation is addressed to a variety of audiences interested in practical innovative approaches to art education through utilization of existing resources:

- Art educators who must identify and structure programs within the schools of the District of Columbia for all ages;
- Museum educators who must find better ways of involving school children and the public in general in utilization of the museum as a resource for understanding man and his environment;
- School administrators who must begin to build a more reality-oriented curriculum in art and other areas that will utilize the language of art to educate students for real living;
- Parents who must gain the experience which their children are exposed to in order to create more effective avenues for learning collaboration and cooperation between home and school.

It is not the intent of this evaluation to respond to all the information needs of each group or to bring out every fact we have learned about The World Is Your Museum. This evaluation can only highlight major findings obtained over the short five-month period of this evaluation, briefly discuss their implications and make recommendations.

A total of six instruments were designed to solicit specific data on the four major variables and thirty-four sub-variables of this study. These were designed to collect information from students, parents, teachers, administrators, museum educators and the Project Director. Each instrument item was structured to solicit data on a sub-variable.

After all instruments were administered, data for each item was tabulated as follows:

Data was tabulated for participating and requesting responses by schools. The first tabulation was done in numerical and descriptive statistics using percentages for students responding to each item. Comparisons were then plotted for requesting schools and participating schools respectively by percentages. Schools were then ranked as high users and low users based on frequency of trips taken. Next comparisons were made on specific items representing the same variable for student responses and teacher responses. These responses were then correlated with administrators, parents, museum educators and project directors' responses on the same items, as appropriate.

The specific responses to each questionnaire item for students and teachers were presented in the Interim Report of this study, previously submitted to the Division of Research and Evaluation.

Recommendations as a result of this evaluation effort are:

1. The World Is Your Museum Project should be offered to other students in the District of Columbia Schools.

2. More Project staff are needed to monitor program activities adequately.

3. Systematic program implementation planning is needed between the Project staff and teachers with museum educators.

4. Parental involvement in the Project should be explored re: the contribution parents can made to program implementation and effects.

5. Development of a more comprehensive art experience program for other levels of child participation. Data revealed that participating students had reached their maximum with the curriculum provided. A comprehensive continuous program with possible interface with the High School of the Arts is evidenced as needed.

6. Program evaluation should be done with a true experimental empirical design measuring specific art skills acquisition of students participating in the program against those who are not participants.

7. A more structured formative evaluation to give on-going feedback of the effectiveness of various program activities is needed.

8. The Project should be evaluated for validation purposes.

9. The Public Schools should not duplicate another synonymous effort but utilize the evaluation finding of this Project to plan for any future programs in this area.

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PART I

EVALUATION CONTEXT

The World Is Your Museum Project has been operational for three years, involving a total of 13 schools within the District of Columbia. A total of approximately 44 teachers and over 1,000 students have been involved in the Project during its three years of operation.

The Program has as its major goal, the development of an art education model for children of the District of Columbia schools.

The context in which this evaluation is performed is to provide information on two basic questions:

- Did The World Is Your Museum Program accomplish its respective program objectives?
- How were the respective objectives accomplished?

Specifically this evaluation is to answer the following specific questions derived from restatement of the specific program objectives as questions:

1. To what extent did pupils develop positive attitudes and interests toward the arts as reflected through their art activities in school and their own reports of their attitudes and interests?
2. Did students experience art as a means of communicating man's ideas throughout civilization as well as a vital part of his contemporary life?
3. Did pupils learn to maximize their visual acuity through their process of selective comprehension based on a broad range of esthetic experiences at a satisfactory level established by the teacher as determined by oral and written reviews of students after exposure to esthetic experiences, and by student, parent, and

teacher questionnaires?

4. Did pupils show progress in the complex relationship between seeing and thinking as measured by the developing and strengthening of their verbal and non-verbal skills and by their demonstrated ability to create and explain their projects at a pre-determined level by teacher and project director?

5. Did pupils and parents come together in a unique learning situation that increased the pupil's confidence and enabled him to make individual value judgments in relation to his school, family, and the community as measured by positive responses given as a result of administration of student and parent questionnaires, and observation of appropriate behavior?

6. Did faculty and staff develop audio-visual curricular kits and innovative tours designed to enable the student's discovery of essential elements, such as color, form, and composition, as they relate to everyday life as measured by the students' satisfactory participation and ability to select and demonstrate colors, forms, and composition in a practical setting?

7. Were a larger segment of students and teachers exposed to enriching art learning experiences through the introduction and effective application of program elements as measured by teacher judgments and utilization of new learning packages?

Questions 1 through 6 measure the effectiveness of the program as implemented, while question 7 is related to the dissemination/diffusion effects of the program implementation. The specific findings related to each question and subsequent related recommendations are discussed in the next section of this report.

FINDINGS AND RECOMMENDATIONS

The evaluation findings discussed in this report are based on interviews, questionnaires, observations and analyses which educators need to make decisions about an innovative art education program and its nature and impact on children of the District of Columbia.

The research findings are presented in two sections: The first reports the effects of the program on students, through student, parent, administrators and teacher measures. Results from the various data sources are integrated and organized around key questions set forth in the previous section of this report (Evaluation Context). For example, for certain synonymous questions asked parents, teachers, students, and administrators, the outcome analyses are presented together in order to completely describe program impact on students. Also addressed are some effects of the program on parents and teachers of students participating.

The second section presents findings regarding the dissemination/diffusion of The World Is Your Museum Project.

Impact of Program on Students

The effect of The World Is Your Museum on students is examined here in summary, according to key questions. Analyses of specific variables addressed in the various questionnaires are given in the next section of this report. Specific data tabulations of questionnaire items were reported in the earlier interim report (submitted to the Division of Research and Evaluation in

June 1976). The specific measures utilized in this study are shown in Appendix C.

1. Did The World Is Your Museum develop positive attitudes and interests toward the arts in students?

Yes; Questionnaire results from requesting and participating students and their art activities observed show significant development of positive attitudes and interest in art.

The questionnaire results of participating students reveal that 77% of sampled population participating in the Program liked it very much, while 20% thought it was alright and only 3% did not like it very much. Requesting students results showed that 69% liked the Program very much, while 30% thought it was alright and 2% did not like it very much.

Results also showed that 55% of participating students and 74% of requesting students want to participate in the Program next year. For participating students 39% and for requesting students 26% might want to participate. While no students from requesting classes didn't want to participate in the Program, 14% of the participating students did not want to participate. Although the questionnaire did not ask why, it did reveal that students from the high users group of participating classes projected the desire not to participate next year. These results seem to suggest that these students had seen and participated in all of the activities in previous years and were in need of new and more advanced experiences in art education.

Teacher questionnaire results reveal that students showed specific attitudes and interests toward various experiences. Requesting teachers stated that children liked specific trips better when they were allowed to touch, discuss, and inquire about specific objects. Participating teachers related that students' interests declined in trips which they had been on before. Parents questionnaire results reveal that parents observed more interest in art in their children as well as improved attitudes toward school and museums.

2. Did The World Is Your Museum provide students experiences in art as a means of communicating man's ideas in historical and contemporary life?

Yes; Curriculum kits and materials, and, trips were organized around specific theme related to man and his civilization through art. Further, students created their own interpretations of their experiences which depicted their acquisition of understandings of art as a means of communicating man's ideas.

Teacher questionnaire and the Project Directors program data reveal that all participating teachers utilized the media packages and curriculum kits developed and supplied by the program. Requesting teachers were also supplied with media packages and curriculum kits.

Teachers stated that museum personnel visited the classroom and students participated in a total of 79 trips (See Table 1) to specific museums, galleries and other sites to experience art

Table 1

THE WORLD IS YOUR MUSEUM

Trips Scheduled and Attended by Program Participants

Name of Trip/Theme	REQUESTING AND PARTICIPATING SCHOOLS AND DATES (1975-76 SCHOOL YEAR)										
	Barnard	Neval Thomas	Our Lady Queen of Peace	Moten	Hardy	Stoddert	Mann	Cleveland	Key	Hyde	Slowe
A. ANACOSTIA NEIGHBORHOOD MUSEUM SMITHSONIAN BRANCH											
1. Blacks in the Westward Movement	Nov. 14	Oct. 16	Oct. 10	Oct. 15				Oct. 21	Oct.29		Nov. 12
2. Black Women: Achievement Against the Odds									Apr. 1		
B. FIREMAN'S MUSEUM	Oct. 16	Oct. 23		Nov. 6				Nov. 4		Nov. 5	Nov. 7
C. CEDA* HILL	Apr. 14							Oct. 21 Apr. 13	Oct.29 Apr. 1		
D. COCORAN ART GALLERY	Feb. 12	Feb. 25	Nov. 18 Feb. 24					Feb. 17	Feb.26		Feb. 20
E. THE NATIONAL ART GALLERY											
1. Christmas Theme	Dec. 5	Nov. 13	Nov. 11	Dec. 12				Dec. 9	Dec. 3		
F. THE MUSEUM OF AFRICAN ART		Dec. 4	Dec. 4	Nov. 19				Dec. 8 Dec. 17			Dec. 19
G. THE RENWICK GALLERY	Nov. 20	Dec. 11	Dec. 16	Dec. 1	Nov. 25			Nov. 24			Dec. 15
H. THE HIRSHORN MUSEUM	Dec. 10	Jan. 7	Feb. 10	Jan. 8	Dec. 11	Dec. 11	Dec.11	Jan. 23			Jan. 9
I. MUSEUM OF NATURAL HISTORY	Jan. 28		Jan. 20	Jan. 21				Jan. 30		Jan. 16	Jan. 12
J. NATIONAL COLLECTION OF FINE ART											
1. Explorer Gallery	Mar. 18	Mar. 5	Apr. 22	Mar. 31						Mar.24	
K. NATIONAL ZOO	Apr. 20	Apr. 8	Apr. 1	May 18				May 5	May 21	Apr. 9	
L. OXON HILL CHILDREN'S FARM											
M. OFFICER FRIENDLY (Police Headquarters)	Mar. 17	Mar. 25	Mar. 30					Mar. 26		Mar.15	Mar. 11
TOTAL NUMBER OF TRIPS: 79	11	10	11	9	2	1	1	13	7	5	8

as a means of communicating man's ideas in historical and contemporary life.

Curriculum kits were utilized by teachers to give students pre-trip experiences and orientation. Follow-up projects were done by most students. Student questionnaire results reveal that 40% of requesting and 45% of participating students recalled specific follow-up projects which they were involved in. While 80% requesting and 89% participating recalled making follow-up projects in general.

3. Did students learn to maximize their visual acuity through The World Is Your Museum?

Yes; Specific levels of esthetic experiences were set by teacher. Students' oral and written reviews as well as student, teacher and parent feedback reveal students maximization of their visual acuity.

Results of participating teachers questionnaire reveal that The World Is Your Museum was the only means through which children had to visit places outside their neighborhoods; and, that the program widened the children's experiential background, and supplemented and supported classroom instruction. Teachers related that they utilized the slides and tapes pertaining to trips, that some were more effective than others and were in need of improvement, and that best results were produced when "Museum visitors came to class, then class visited museum." Teachers related specific projects in which students were required to give oral and written reviews of their visual acuity utilization based on trips which were taken and themes completed. Also, all participating and most of the requesting classes had "little museum" around the various themes covered. Reproduction of specific activities such as silk screening, etc. gave further evidence of the maximization of visual acuity.

4. Did students show progress in the complex relationship between seeing and thinking?

Yes; Students showed progress in this area through improved verbal and non-verbal skills as demonstrated by their projects presented after trips to various sites and as reported by student, parent and teacher questionnaire results.

Students evidenced progress in the complex relationship between seeing and thinking through their responses relating the specific individual projects which they produced (e.g., silk screen, paintings), their listing of specific trips, and, what they liked most about them (e.g. Frederick Douglass Home, Zoo, silk screen, pictures, riding busses, paintings, famous art, trips, etc.). Also students related specific things they would like to change about the program (e.g. more trips).

Students further demonstrated progress in this area through their stories of their experiences and their media representations of their experiences.

Teachers related student progress in the complex relationship between seeing and thinking through their specification of student selecting and carrying out their own projects as follow-up to trips through compositions, discussions, research and reading, paintings, sculpture, crafts, ceramics, poster-design, etc. Teachers related specific improvements in students' academic skills in language development, reading, math, readiness skills, religion, vocabulary and art. Parent questionnaire results indicated improved student academic skills in verbal skills, writing skills as well as affective self-development skills.

5. Did pupils increase their confidence in making individual value judgments?

Yes; Questionnaire results of students showed improved confidence in making value judgments as revealed in parent, student, teacher and principal questionnaire responses.

Students questionnaire results reveal that the majority of students responding were able to make individual value judgments related to the Program, the school and themselves.

Sixty-nine percent of students from requesting and 84% from participating schools indicated that they liked the Program very much, 3% of requesting and 3% of participating students indicated they did not like it at all and 30% of requesting compared to 23% of participating stated it was alright. 19% more students from requesting schools than from participating schools indicated their preference of participating in the Program next year. Fourteen percent of students from participating schools indicated their desire not to participate in the Program compared to no requesting students indicating such preference. Only 26% requesting and 39% participating students indicated they may want to participate or indecision. Results indicated preference for not participating in the Program next year from the high user participating schools.

Students showed specific value judgments concerning their classes involved in The World Is Your Museum Project as compared to other classes. Ninety-nine percent of participating and 83% of requesting students thought they had a "good"teacher for their class. Sixty percent of participating students and 65% of requesting students liked their class involved in The World Is Your Museum much more than the other classes while 31% requesting and 43% participating thought it was about the same and 6% requesting and 6% participating liked it much less. More students from low user classes seemed to think the classes were about the same.

Students had definite opinions about changes in the Program. Students in low user participating classes indicated more suggestions of changes and there seems to be a direct correlation between lowness of use and suggestion of changes. The lowest user classes had more students suggesting changes than the high user classes.

6. Were innovative kits and tours designed to enable student discovery of essential elements as they relate to everyday life?

Yes; Teachers related their involvement in development of kits with the Project Director to continually improve and develop kits and their themes related to specific essential elements in art as they relate to everyday life.

The World Is Your Museum Program developed and utilized curriculum materials and audio-visual kits to demonstrate to students and teachers, experiences which they could explore in art, in museums, art galleries and other cultural resources in the Washington, D.C. area; as well as, the various activities which students and teachers could develop to demonstrate perceptions of their experiences in art. (See Appendix B).

The Project Director, along with consultants and teachers in the Project, developed two media packages, consisting of curriculum kits, for utilization by classroom teachers.

Results of teacher questionnaire response show that 75% of requesting and 100% of participating teachers stated utilization of media packages and curriculum kits. The curriculum kits are a compilation of tapes, slides and recordings portraying specific themes through the art experiences of museum educators, teachers and students in the Program, which most vividly depict the activities and understandings in art which students and teachers can experience as participants in the Project.

Results of teacher questionnaires showed that 100% of participating and no requesting teachers were involved in the development of curriculum kits. Program data reveal that kits are developed through selection of photos and slides by various school art departments and museum libraries. These are duplicated, mounted and arranged, comprehensively and sequentially to portray themes relevant to the activities and experiences of The World Is Your Museum Project.

Program data further reveal that the media packages consist of two sets of kits designed to serve the following functions:

- The first media package consists of a one-kit slide tape presentation of the theme of the Project. This kit is a 100-slide 20-minute simulated presentation prepared for new students and teachers participating in the Program. This kit has been adapted for general audiences to a 5-minute 20-slide presentation.
- The second curriculum package consists of kits with central themes designed for classroom use as source materials for preparation for trips, contracted assignments, projects, and discussions. Also included in this set of kits is one set of slides portraying students' application of concepts and abilities acquired as a result of their participation in various program activities.

Media Package I:

Introductory Kit

The introductory kit is a collection of slides presenting the viewer with an overview of The World Is Your Museum Program. The various museums and sites visited by program participants are represented showing some of the major collections. The kits present the concept of taking an educational tour and portrays follow-up educational activities by students and teachers.

Media Package II:

Classroom Resource Kits

Kit A: Museums

The central theme of this kit is Africa and early man. The kit shows a diverse collection of materials and objects exhibited by community museums related to various themes. The kit is an audio-visual essay on five (5) exhibits viewed by student participants on their museum tours. The kit includes 85 slides on the following:

Africa: This theme involved a visit to the Anacostia Neighborhood Museum and is a total of 15 slides showing students leaving school site, arriving at the Museum, receiving orientation to the Museum, and participating in presentations and observations at the Museum.

The Africa theme also involves a visit to the Frederick Douglass Home at Cedar Hill and 6 slides depict the home and its historic contents.

The next trip under the Africa theme is a visit to the Museum of African Art. Eleven slides in the kit show specific exhibit pieces and their history.

A visit to the National Gallery of Art's Christmas exhibit is a part of this theme. Twenty-one slides of the kit are devoted to this theme.

The Museum of Natural History is the next trip under the Africa theme. Seventeen slides showing man's evolution and the Museum's Gem collection are included in the kit.

The final trip under the Africa theme is a visit to the National Zoological Park. Fifteen slides in the kit reveal the various animals and their characteristics.

Kit B: Collecting

The central theme of this kit is presenting students the relationship between the museum and the environment. A montage of neighborhood fixtures and found objects are compared to museum tour collections. The kit reinforces the student's application of his museum visit to everyday life. Students are required to relate environmental visuals to related museum experiences.

The kit includes 100 slides on the basic concepts of natural and man-made use of art media. The first 15 slides of the kit depict the concept vividly. Slides on visits made by various classes ranging from such sites as man-made islands to Rock Creek Park waterfall are shown.

A total of 30 slides depict artistic interpretations of natural things as well as students' interpretation of art media, such as sculpture, paintings, clay, and wood are presented. A major emphasis of this group of slides is the various artistic media for expressing things seen in nature.

Specific concepts of time and color in nature, patterns in nature, communication and their relationships to art are presented in a total of 31 slides with 14 additional slides representing interpretation of these concepts by students in "little museums", art exhibits, etc.

In keeping with the concept of time, 15 slides depict interpretation of Bicentennial themes in various art forms.

Kit C: Relationships

The central theme of this kit is artistic use and interpretation of nomenclature utilized for classification of contrasting concepts such as light-dark, rough-smooth,etc. The kit consists of 85 slides. Eleven slides depict spatial relationships, 6 slides show color and light relationships, 31 slides depict mathematic concepts and their relationship to art forms, 43 depict color and tactile relationships in art forms.

Kit D: Miscellaneous Slides

This kit is a collection of slides which can be utilized by teachers for reinforcing any of the key concepts of the Program. They depict activities from how to prepare for and participate in a trip effectively, to, making primary and secondary colors. The kit contains a total of 110 slides and is continually changing as teachers contribute more slides with each trip.

Students were supplied with cameras on each trip and teachers submitted the various slides to the Project Director for reproduction. The Project Director continually selects appropriate slides for updating and improving each kit.

Trips which program participants and requesting teachers and students have taken this year are represented in Table

Participating and requesting schools went on a total of 79 trips.

A total of 21 trips were planned but cancelled or re-scheduled for various reasons.

Program Dissemination/Diffusion

The dissemination of The World Is Your Museum to other schools, and classes and diffusion within those schools and classes is examined in summary in reference to specific questions.

1. Were a larger segment of students and teachers exposed to enriching art learning experiences?

Yes; Students increased by 500%, teachers increased by 450% over the previous year operation.

A total of 11 schools and 44 teachers and 1,117 students were involved in The World Is Your Museum Project this year. (See Table 2), compared to 7 schools, 10 teachers and 247 students in the previous year. This is an increase of 4 schools, 34 teachers and 870 students.

Table 2

Summary of Students and Teachers Participating in Previous Years

Name of School	No. of Teachers			No. of Students		
	73-74	74-75	75-76	73-74	74-75	75-76
Cleveland	1	1	2	28	25	50
Hyde			4			100
Key.			4			92
Stoddert			4			102
Mann			4			99
Whittier	1	2	**	24	45	**
Barnard			12			329
Slowe	1	1	2	27	25	41
Logan	1	1	**	24	28	
Neval Thomas	1	1	4	29	26	58
Moten & Annex	1	2	6	25	55	174
Our Lady Queen of Peace	1	2	2	24	43	48
Hardy						24
TOTALS	7	10	44	181	247	1117

**Could not participate this year, no art teacher

2. What was the level of teacher and student exposure to enriching art learning experiences?

The level of student and teacher exposure to enriching art learning experiences was varied but overall very high. A total of 79 trips were taken, teachers were involved in curriculum development and planning, students were exposed to a variety of pre-trip and post-trip related art experiences which improved their artistic abilities.

As shown in Table 1 on page 6, students and teachers went on a total of 79 trips.

The rank order of high user and low user participating and requesting schools is shown Figure 1 below, for all schools participating in The World Is Your Museum.

Those schools sampled show that the frequency in use was as follows:

Figure 1

High and Low Program Users

Requesting		Participating	
User Schools	No. of Trips	User Schools	No. of Trips
1. Barnard	11	1. Cleveland	13
2. Slowe	8	2. Our Lady Queen of Peace	11
3. Key	7	3. Thomas	10
4. Hyde	5	4. Moten	9

RECOMMENDATIONS

Recommendations as a result of this evaluation effort are delineated here in two areas. Specific recommendations are given related to program, then, those are given related to the evaluation effort.

Project Recommendations:

The following recommendations are made for The World Is Your Museum Project. These recommendations are made based on evaluation results and findings. They are:

1. The World Is Your Museum Project should be offered to other students in the District of Columbia Schools.

2. More Project staff are needed to monitor program activities adequately.

3. Systematic program implementation planning is needed between the Project staff and teachers with museum educators.

4. Parental involvement in the Project should be explored re: the contribution parents can make to program implementation and effects.

5. Development of a more comprehensive art experience program for other levels of child participation. Data revealed that participating students had reached their maximum with the curriculum provided. A comprehensive continuous program with possible interface with the High School of the Arts is evidenced as needed.

Project Evaluation Recommendations:

The recommendations below are made specifically related to Project evaluation:

1. Program evaluation should be done with a true experimental empirical design measuring specific art skills acquisition of students participating in the program against those who are not participants.

2. A more structured formative evaluation to give on-going feedback of the effectiveness of various program activities is needed.

3. The Project should be evaluated for validation purposes.

4. The Public Schools should not duplicate another synonymous effort but utilize the evaluation finding of this Project to plan for any future programs in this area.

RESULTS OF EVALUATION

A total of six instruments were designed to solicit specific data on the four major variables and thirty-four sub-variables of this study. These were designed to collect information from students, parents, teachers, administrators, museum educators and the Project Director. Each instrument item was structured to solicit data on a sub-variable. The analysis of variables and sub-variables and the related items on each questionnaire is shown in Table 3.

After all instruments were administered, data for each item was tabulated as follows:

o Data was tabulated for participating and requesting responses by schools. The first tabulation was done in numerical and descriptive statistics using percentages for students responding to each item. Comparisons were then plotted for requesting schools and participating schools respectively by percentages. Schools were then ranked as high users and low users based on frequency of trips taken. (See Figure 1). Next comparisons were made on specific items representing the same variable for student responses and teacher responses. These responses were then correlated with administrators, parents, museum educators and project directors' responses on the same items, as appropriate.

The specific responses to each questionnaire item for students and teachers were presented in the Interim Report of this study, previously submitted to the Division of Research and Evaluation.

Table 3
Matrix of Variables & Sub-variables Related to Questionnaire Item Responses (Analysis of Variance)

VARIABLES	TEACHERS		STUDENTS	PARENTS	ADMINISTRATORS	MUSEUM EDUCATORS	PROJECT DIRECTOR
	R	P					
1. Program Implementation				(6,7)	(3,4,9)		x
- Program Entry	1						
- Curriculum Kits Supplied	2	12	6a			3	x
- Assistance Requested	4	14					
- Accomplishment of Objectives	5	6	6a				
- Activities Implemented by Others	7					4	
- Obstacles to Program Implementation	8	3			4		
- Teacher Involvement in Program Development	10	11			3		
- Assistance Given Teachers	12	15					
- Trips Made	13	16	7a,5			1	
- Parent Participation	20,21	23,24		8			
- Dates of "little museums"	27	30					
- Conducting of demonstrations by participating teachers	28	9					
- Extent of Program Success	30	2	1				
2. Student Acquisition of Art Skills							
- Effectiveness of materials	3	13				3	
- Kits supplied	2	12					
- Classroom visotors	6,15	17,18				5,4	
- Materials used for Skill Building	11	12					
- T. ps Made	13	16	7a,b				
- Skills Supplied by Museum Person	14	17					
- Class visits for reinforcement	16	19					
- Best Skill Acquired Procedure	18	21					
- Student Project to show art skills	19	22	6a				
- Student Skill Expression	22	25	6b	3			
- Skill Acquisition	25,26	28,29		4	6		

Table 3 (Continued)

VARIABLES	TEACHERS		STUDENTS	PARENTS	ADMINISTRATORS	MUSEUM EDUCATORS	PROJECT DIRECTOR
	R	P					
3. Student Attitude Toward Art							
- Trips Liked Best	23	26					
- Trips Liked Least	24	27	3				
- School Interest			1,3,65	2			
- Self Attitude Change			8,7b,6b	5			
- Awareness of Art				7			
4. Program Effects (Dissemination/							
Diffusion)					8,10		
- Suggested Changes	9	4	9,10		10		
- Participation of other	9	4	9, 10		10	6	
Classes	17	20			8		
- Desire to continue in							
Program	29	1	2				
- Program Objectives/Purpose	31	5		1	1	2	
- Effect on School				6	5, 7		
- In-service effects		7,8					

The specific results of data analysis are presented here. These results are presented to provide evidence of the four major variables (independent and dependent) operative in the Project.

1. Program Implementation;
2. Student Acquisition of Art Skill;
3. Student Attitude Toward Art;
4. Program Effects (Dissemination/Diffusion).

1. Program Implementation

The Program Implementation variable was analyzed into 13 related factors or sub-variables for questionnaire items structuring. The sub-variables or factors were:

- program entry
- curriculum kits supplied
- assistance requested (teachers)
- accomplishment of program objectives
- program activities implemented by others
- obstacles to program implementation (problems)
- teacher involvement in program development
- assistance given (teachers)
- trips made
- parent participation
- dates of "little museums"
- conducting of demonstrations by participating teachers
- extent of program success.

- Program Entry:

Program entry data was solicited from "requesting" teachers to determine whether or not they perceived themselves as actual program participants and the extent of dissemination/diffusion by the previous program participants. Data responses showed that 25% of requesting teachers "got involved" by request of the Project Director, 50% "got involved" through request of principal and 25% through other teachers participating. This data also substantiates the participation of "requesting" teachers and students. Further evidence of these findings were given by the Project Director in the Program Data. The results reveal that the program was implemented with the elements specified "participating" and "requesting" teachers and students.

- Curriculum Kits Supplied:

The existence and availability of curriculum kits supplied to teachers involved in the program was new as a major indicator of program implementation level. The evaluator was viewed as a "necessary" ingredient to ensure program implementation. Data was solicited in this area on questionnaire items from requesting and participating teachers as well as museum educators and the Project Director. Data results from participating teachers reveal that all (100%) were supplied with curriculum kits while 50% of sampled requesting teachers stated that no kits were supplied. Responses to this questionnaire were compared with another item soliciting "what audio-visual kits requesting teachers utilized". All requesting teachers listed specific audio-visual kits (cameras etc.) utilized. This discrepancy could be an indicator that some teachers already had an overabundance of materials and therefore needed none. The program data supplied by the Project Director revealed that all teachers involved were supplied with curriculum kits. Museum educators concurred that those schools visiting were supplied specific curriculum materials from their respective site.

- Assistance Requested (teachers):

The fact that teachers did or did not request assistance with specific program needs is an indicator of program implementation level. Requesting and participating teachers were asked to supply data in this area. Their responses were matched with those supplied by the Project Director. Fifty percent of requesting teachers stated that they requested assistance, 25% stated that they did not and did everything themselves, while 25% stated that they knew nothing about this. Seventy-five percent of participating teachers stated that they requested assistance while 25% did not. Project Director data reveal that some assistance had been given every teacher involved. Many did not request it but some was anticipated as needed, based on previous program experiences.

- Accomplishment of Program Objectives:

The extent to which project participants feel a project or program has accomplished its objectives is a clear indicator of program implementation level. Since teachers are the "implementers" of program elements and students are the "recipients" of program elements, these two groups were asked to supply data in this area. Fifty-five percent of requesting teachers felt the program accomplished its objectives completely, 25% thought improvements were needed but the program was very worthwhile and 25% thought the program did not accomplish its objectives at all. One hundred percent of participating teachers thought the program accomplished its objectives completely. Students data showed that 80% of requesting and 95% of participating students actually recall making art projects related to program objectives accomplishment.

. Program Activities Implemented by Others:

Program objectives indicate presentations by others for new program participants as a program implementation strategy. Data solicited from requesting teachers and the Project Director indicated that 75% of requesting teachers had visitations and presentations by other personnel while 25% reported none.

. Obstacles to Program Implementation (Problems):

Problems encountered by project personnel is viewed as an indicator of effectiveness and efficiency of program implementation strategies. Data solicited from teachers, administrators, museum educators and the Project Director reported the following: 75% of participating teachers reported no problems, while 25% stated too many teachers wanting to participate as a result of school being too large as a major problem. Requesting teachers reported that 50% had no problems, 25% reported slides were available but teachers were unable to use them (reason for this is not given), and, 25% stated they could not answer this question. Seventy-five percent of administrators stated no problems, while 25% stated, "Scheduling has been the only snag - freeing the art instructor from class responsibilities to guide trips to museums." The Project Director indicated that major obstacles to implementation were: (a) insensitivity of museum programs to children and child development skills development needs, (b) changes in program plans by building administrators, and (c) lack of adequate project personnel to monitor program activity.

- Teacher Involvement in Program Development:

Teachers, administrators and the project director responded to questionnaire items on this factor. Results revealed that 100% of participating teachers were involved in development of kits and other curriculum materials for the program this year, while no requesting teachers reported involvement in this area. Seventy-five percent of the administrators reported teachers had no problems in program implementation, while 25% reported few problems. Project director program data substantiated specific process established for teachers' involvement in development of kits for program use.

- Assistance Given (Teachers):

The amount of assistance given teachers during implementation of program activities is an indicator of program implementation effectiveness. One hundred percent of requesting teachers reported assistance given them in various areas while 100% of participating teachers reported assistance given as needed.

- Trips Made:

Trips made in this project are clear indicators of program implementation level. Requesting teachers reported trips as follows:

School	Trips Made	Sample Teachers Reported
Barnard	11	8
Hyde	5	5
Key	7	7
Slowe	8	4

Participating teachers reported trips as follows:

School	Trips Made	Sample Teacher Reported
Cleveland	13	8
Moten	9	7
Neval Thomas	10	7
Our Lady Queen of Peace	11	2

Trips recorded were apparently made by other teachers in the school. Record of actual trips made was obtained from Project Directors' daily log. This data indicates that some teachers were higher users of the major program implementation resource (trips) than other. An analysis shows the following:

Highest User:	Cleveland	P
	Barnard	R
	Our Lady Queen of Peace	P
	Neval Thomas	P
	Moten	P
7	Slowe	R
	Key	R
Lowest User:	Hyde	R

Further analysis shows high and low users for requesting and participating schools respectively.

	Participating	Requesting
Highest User:	Cleveland	Barnard
	Our Lady Queen of Peace	Slowe
	Neval Thomas	Key
Lowest User:	Moten	Hyde

Complete analysis of trips taken by all schools participating are shown in Table 1, page 6.

- Parent Participation:

One major program element indicated as a program implementation factor was parent participation. Data solicited from teachers, parents and the project director reveal that 100% of the requesting teachers had parent participation in trips, some had at least 2 parents on each trip. Seventy-five percent of participating teachers also indicated parent participation in every trip. Some indicated as many as 4 parents per trip. One teacher indicated no parents participated, that other teachers were included instead.

- Dates of "Little Museums"

Teacher data solicited on their implementation of "little museums" which were indicated as a major factor for measuring program implementation level. One hundred percent of the participating and 75% of requesting held "little museums".

- Conducting of Demonstrations by Participating Teachers:

Teachers were asked to give specific responses to questionnaire items soliciting data on their conducting of in-staff development demonstrations as a program implementation strategy. One hundred percent of participating and requesting teachers indicated that they had not.

- Extent of Program Success:

Teacher and student opinions of program success indicated that all requesting and participating teachers thought the program was very successful. Successfulness of the program for students was viewed as their degree of enjoyment of the program. Eighty-four percent of participating students and 69% of requesting students liked the program very much.

2. Student Acquisition of Art Skills

The Student Acquisition of Art Skills variable was analyzed into 13 related factors or sub-variables which could be further delineated into two categories as follows:

A. Evidences of experiences for Art Skill Acquisition
    - kits utilized
    - classroom visitors
    - materials used for skill building
    - trips made
    - skills development activities supplied by museum personnel
    - other visitors supplied
    - class revisits to sites for reinforcement
    - best skill acquisition procedures.

B. Evidences of Art Skill Acquisition

- effectiveness of materials
- student projects to show art skill acquisition
- student skill expressions (verbal, etc.)
- skills acquired
- areas of skill improvement.

A. Evidences of Experiences for Art Skill Acquisition

. Kits Utilized:

Teachers questionnaire results and program data supplied by the project director reveal that kits were supplied to and utilized by every teacher involved in the project. This would give evidence that students were supplied with the necessary skill acquisition experiences in the classroom. This study did not attempt to evaluate effectiveness of the curriculum materials related to acquisition of a specific skill although some implications of this relationship are given.

. Classroom Visitors:

The nature and kind of classroom visitors and specific skills activities which each perform give evidence of experiences students were exposed to for skill acquisition. Teacher data reveal that 75% of requesting and participating classroom teachers had visitors carry out various art activities. Museum educators data also listed at least 2 visits from each site to a classroom.

. Materials Used for Skill Building:

Materials were utilized for skill building experience for students as reflected in 100% of the responses of requesting and participating teachers.

- Trips Made:

Students were provided opportunity to acquire skills through trips to various museums and related sites as evidenced by 100% of requesting and participating teacher responses and by students (80% requesting and 98% participating) listing of specific trips which they took and related art skill acquisitions demonstrated through projects, etc. Museum educators also verified specific number of trips made by each school as indicated previously in Table 1.

- Skills Supplied by Museum Person:

Teacher, museum educators and project director's data indicate that museum educators visited classrooms. Requesting teachers sited two visits, participating teachers cited four visits and museum educators cited no less than two visitors each to specific schools, some cited as many visits as requested.

- Class Revisits to Sites for Reinforcement:

Thirty-five percent requesting teachers indicated no reinforcement visits to sites, 25% of participating teachers indicated that class had visited some sites in previous program year.

- Best Skill Acquisition Procedures:

Responses were solicited from teachers on specific teaching procedures which seem to produce best results in students' acquisition of art skills. One hundred percent of requesting teachers indicated that the best results were produced when museum visitors came to class prior to students visiting the museum, or, when museum personnel were not available, use of kits before visitation produced the next best results. Seventy-five percent of participating teachers indicated museum visits to classes prior to class visiting museum as producing the best results while 25% related that best results were produced with kit use prior to museum visits.

B. Evidences of Skill Acquisition

- Effectiveness of Materials:

The effects of materials presented students as evidenced through students verbal and non-verbal application of art experiences is one means of demonstrating art skill acquisitions. Teachers responded to specific questionnaire items to document their observation of effects of materials presented on students participating. Seventy-five percent of requesting and participating teachers project that the materials presented on the Zoo and the Museum of African Art were the most effective.

- Student Projects to Show Art Skill Acquisition:

Teacher and student responses as well as program data from the Project Director were solicited and compared to document specific art skills presented by students as evidence of skill acquisition. One hundred percent of requesting and participating teachers listed specific projects done by students showing art skill acquisition. Specific projects listed were:

Art work - various media
Tape recordings
Slides
Paintings, sculpture crafts (ceramics, poster design)
Language - Research/communication skills
Compositions
Wrote Letters
Discussions
Scrapbooks
Made Clay Work
Making Learning Centers

- Skills Acquired:

Specific indicators of the skills acquired by students were solicited from teachers, parents and administrators. One hundred percent of requesting and participating teachers stated that students acquired and improved specific skills in the areas of writing, vocabulary, art, language development, reading, math, readiness skills, etc. Parents concurred, with 75% of them reporting improved skills in art, writing, reading, speaking, etc. Administrators also concurred, with 100% of them reporting that students in The World Is Your Museum Project gained more educational experiences because of the pre-preparation and follow-up given each trip or learning area.

3. Student Attitude Toward and Awareness of Art

The Student Attitude Toward and Awareness of Art variable was analyzed into five sub-variables for questionnaire item structuring. The sub-variables or factors were:

- trips liked best
- school interest change
- self attitude change
- awareness of art.

- Trips Liked Best:

Student and teacher were asked specific items on this variable. Students expressed definite attitude toward art and art experiences. The majority of requesting students expressed more liking Frederick Douglass Home and the Zoo experiences while the majority of participating students expressed preference for the pictures and painting of the Art Galleries. Teachers reported that requesting students liked the Silk Screen Workshop of the Corcoran Art Gallery best.

- Trips Liked Least:

Teachers and students were asked specific items on this variable. Students did not express a dislike for any particular trip. However, teachers stated that requesting students least enjoyed the Frie Museum because they weren't allowed to touch or climb onto anything, and participating students least enjoyed Officer Friendly and others didn't enjoy trips they had been on before.

Student School Interest Improvement:

Students and parents were asked to respond to items on this variable. School interest for students was defined as child's like or dislike for the Project, desire to be in program next year, like or dislike for The World Is Your Museum class as compared to others, opinion of class teachers. For requesting students 69% stated they enjoyed the program very much, 74% stated they wanted to be in the Program next year, 65% stated they like the class much more than other classes, and 83% stated they had a "good" teacher for this class. For participating students, 84% enjoyed the Project very much, 55% wanted to be in the Program next year, 60% liked this class much more than other classes and 99% thought they had a "good" teacher for the class. Parents results showed that 78% reported improved attitude and interest in school.

Student Self Attitude Change:

Parents were asked to respond to this variable 68% of parents reported that a child seems to understand him/herself and others better, and 16% reported child gets along better with other children.

Student Awareness of Art:

Students and parents responded to items on this variable. Students reported on specific trips and art experiences give evidence of their increased awareness of art. Ninety-five percent of all students named specific art experiences which they had. Parents report that children are more aware of art through their talking at home about trips which they took, interesting visitors from museums, etc.

4. Program Effects (Dissemination/Diffusion)

The major variable program effects was analyzed into six sub-variables or factors, for structuring specific questionnaire items. The sub-variables were:

- Suggested program changes
- Participation of requesting classes
- Desire to continue program participation
- Knowledge of program objectives/purpose
- Effects on school
- In-service effects.

. Suggested Program Changes

Responses on recommendations for program changes were solicited from students, teachers, parents, administrators, museum educators and the Project Directors. Fifty percent of requesting teachers suggested better preparation before field trips, 25% suggested better organization of material dissemination and 25% of requesting and participating teachers suggested that teh program was ample as it is because there were "ample supplies sent over and buses were on time." Fifty percent of participating teachers suggested that the program be extended to more classes, that more trips be designed and that "a specific time for follow-up after trips to museums be provided (this is school-related)." Forty-two percent of requesting students had no suggested program changes, and 28% suggested more trips, while 78% of participating stated no suggested changes. Parents suggested they would like to see more trips, a year round program, more students participating, children bringing home materials related to their trips, continuation of the program and more parental involvement. Administrators suggested that they would like to see all classes involved in the program, more choices of places to visit, more parent involvement, and 50% stated no changes. Museum educators suggested the following:

1. Museum educators contacts with the Project are mainly for reservation confirmations. They suggest that a scheduled time at the beginning of the year to meet with the Project Director to outline program activities for the year would open communication lines more and help the program to be more effective;

2. That periodic follow-up meetings be scheduled for feedback, etc.

3. That a publication (booklet) be designed to introduce children to museums/art. The Project Director had three major

suggestions:

a. That a more open and cordial relationship be established with museum and schools;

b. That more program support from within the Public Schools is needed;

c. That the Project be expanded to more children and more Project personnel be supported.

- Participation of Requesting Classes:

Table 2 shows compilation of program participants for the three years of program year. An increase of approximately 800 students and 34 teachers is shown. These figures support the fact that the program was effective for a larger population. As shown in previous data, participation at a higher level is desired.

Table 4 shows specific classes which were requesting classes by school.

- Desire of Those Involved to Continue in Program:

Teachers' and students' desire to continue in the program are clear indicators of the effect of the program on its participants. Teacher data revealed that 100% of requesting and participating teachers desired continuing program participation, while student data revealed that 74% of requesting students and only 55% of participating students definitely wanted to participate in the program next year. Fourteen percent of participating students did not want to participate and 26% of requesting and 39% of participating students were undecided.

- Knowledge of Program Objectives/Purpose:

The effects of a program can be measured by the extent to

Table 4

Participating and Requesting Schools and Classes Involved in the Project 1975-76 School Year

WARD	SCHOOLS	REQUESTING/ PARTICIPATING	NO. OF TEACHER(S)	REQUESTING/ PARTICIPATING	GRADE LEVEL(S)	NO. OF STUDENTS
I	Cleveland 8th & T Sts.N.W.	P	2	P	K	50
II & III	Fillmore Complex					
	Lyde	R	4	R	4th & 5th	100
	Key	R	4	R	4th & 5th	92
	Stoddert	R	4	R	4th & 5th	102
	Mann	R	4	R	4th & 5th	99
	Hardy Jr.High		Students come to Fillmore Resource Center		7th	24
IV	Barnard	R R	12	R	1st 1st - 6th	29 300
V	Slowe	P	2	R P	3rd	20 21
VI	Neval Thomas	P	4	P	3rd 4th	30 28
VII	Moten & Annex	P	6		4th 1st 3rd	174
VIII	Our Lady Queen of Peace	P	2	P P	2nd & 3rd 2nd	25 23
	Eastern Senior High School	R	Has requested & utilized curriculum materials			
	TOTALS		44			1117

which its participants and others involved with it know the program objectives. Teachers, parents, administrators and museum educators were asked their perception of the objectives of The World Is Your Museum Project. All teachers, parents, administrators and museum educators were able to state at least three program objectives. The prevalent ones stated were:

a. To expand the child's awareness of art in the past, present and the world around him;

b. To increase students' knowledge of art; and

c. To improve reading and language skills.

- Effects on Schools:

Administrators reported that the program had affected their schools in the following ways:

1. Children who were not participating wanted to do so.
2. Teachers also requested participation.

- In-service Effects:

Teacher data revealed that inservice activities conducted were effective for requesting and participating teachers. Teachers stated that in-service activities were well planned, productive, very educational, and interesting and informative.

PART II

PROGRAM OVERVIEW

The World Is Your Museum Project has been operational for three years involving a total of 13 schools within the District of Columbia. The Project has involved a total of approximately 14 teachers and 1,545 students during its three years of operation.

The Project represents an innovative program in creative learning experiences in the arts for pupils in the District of Columbia. The Project is a joint endeavor by the Art Department of the District's Public Schools in cooperation with area museum educators to implement a pilot program of experience and exploration in art.

The initial World Is Your Museum pilot program involved eight (8) public and two (2) non-public elementary art classes (Grades K-5) drawn from each of the eight (8) school board wards of the D.C. Public Schools.(See Appendix D).

The D.C. Public Schools Art Department expanded the program to include some secondary students during the 1974-75 operational year. The program was further expanded to teachers who requested to participate this operational year 1975-76 on a city-wide basis. A larger segment of the student population was exposed to enriching art learning experiences through the introduction and effective application of a new learning package consisting of art and museum related filmstrips, tapes and teacher guides.

The Program is designed to place emphasis on expanding student perception and establishing cognitive and visual relationships between encounter concepts and objects, through bringing museums into the classroom, and innovative museum tours related directly to specially designed audio-visual classroom curriculum kits.

Art related materials, and learning packages are utilized in art and media demonstration workshops to involve teachers in the Program in creating "little museums" in their respective schools. This has resulted in the development of new demonstration learning packages for all ages and grade levels and in schools throughout the city.

The primary objectives of the Program are:

1. Pupils will develop positive attitudes and interests toward the arts as reflected through their art activities in school and their own reports of their attitudes and interests.

2. Students will experience art as a means of communicating man's ideas throughout civilization as well as a vital part of his contemporary life.

3. Pupils will learn to maximize their visual acuity through their process of selective comprehension based on a broad range of esthetic experiences at a satisfactory level established by the teacher as determined by oral and written reviews of students after exposure to esthetic experiences and by student, parent, and teacher questionnaires.

4. Pupils will progress in the complex relationship

between seeing and thinking as measured by the developing and strengthening of their verbal and non-verbal skills and by their demonstrated ability to create and explain their projects at a pre-determined level by the teacher and project director.

5. Pupils and parents will come together in a unique learning situation that will increase the pupil's confidence and enable him to make individual value judgments in relation to his school, family, and the community as measured by positive responses given as a result of administration of a student and parent questionnaire, and observation of appropriate behavior.

6. The faculty and staff will develop audio-visual curriculum kits and innovative tours designed to enable the student's discovery of essential elements, such as color, form, and composition, as they relate to everyday life as measured by the student's satisfactory participation and ability to select and demonstrate colors, forms, and composition in a practical setting.

7. A larger segment of students and teachers will be exposed to enriching art learning experiences through the introduction and effective application of program elements as measured by teachers' judgments and utilization of new learning packages.

The World Is Your Museum Project is directed by a Project Director along with a part-time media specialist and a clerk-typist, and teachers and principals of various schools participating in the Project.

The effectiveness of the Program in implementing its stated objectives and in disseminating and replicating its program elements were assessed and documented by this evaluation effort.

PART II

EVALUATION DESIGN

The objectives of this evaluation are:

1. To identify the audio-visual kits and innovative tours designed by teachers and develop a roster by school.
2. To determine the effect of program on the student's artistic achievement as measured through documentation of student opinion of satisfactory participation and analysis of the Creativity Test, through a follow-up questionnaire to students previously participating in the program and through analysis of scholastic aptitude test scores.
3. To measure the effectiveness of various audio-visual kits and innovative tours on student's ability through them to select and demonstrate colors, forms, and composition in a practical setting (e.g., "little museum" in schools) -- student's works in the arts.
4. To identify new art teachers and students who have requested and are utilizing the art and media workshops.
5. To determine the effectiveness of the various audio-visual kits and innovative tours on additional teachers-students, involved in the project.
6. To make appropriate recommendations based on findings.
7. To determine the effectiveness of the program on students, parents and the community through parent questionnaire and ratings of participation.
8. To determine the effectiveness of art and media workshops on teachers through opinions and follow-up utilization of workshop content.
9. To evaluate the effectiveness of the new learning packages through teacher use and request for assistance in creating "little museums".

These objectives reflect a summative quasi-experimental research design to determine the effectiveness of The World Is Your Museum Program in providing art experiences that enhance the art achievement of children in the District of Columbia Schools, public and private. The hypotheses of this study are as follows:

H_O Children provided more innovative experiences in art will show no greater skills in acquisition and application of art concepts than children provided less innovative experiences in art.

H_A Children will show greater skill in the application of art concepts to the degree that they are provided innovative art experiences.

The factors analyzed related to art achievement are defined in the objectives of the program as: (1) student attitude and interest in the arts, (2) student experiences in art, (3) student value judgements, (4) student interpretation of art experiences. Indices of these factors were student responses, teacher responses, exhibits, trips taken, etc., parent participation records, principal perceptions and program data (high users vs. low users), the Project Director's records and activities, and museum educators' perception of Program effectiveness. The evaluation design is a treatment post test design as follows:

x represents treatment or program activities

o represents test(s) of program effectiveness

--- represents intact groups

R represents random sampling.

The statistical design of this evaluation may be represented by the following:

$$\begin{array}{ccc} R_1 & X_1 & O_1 \\ \hline R_2 & X_2 & O_2 \end{array}$$

R_1 represents participating classes, teachers and students;

R_2 represents requesting classes, teachers and students;

X_1 represents program activities implemented by participating classes, teachers and students (trips, etc.)

X_2 represents program activities implemented by requesting classes

O_1 represents testing of program effectiveness in participating classes

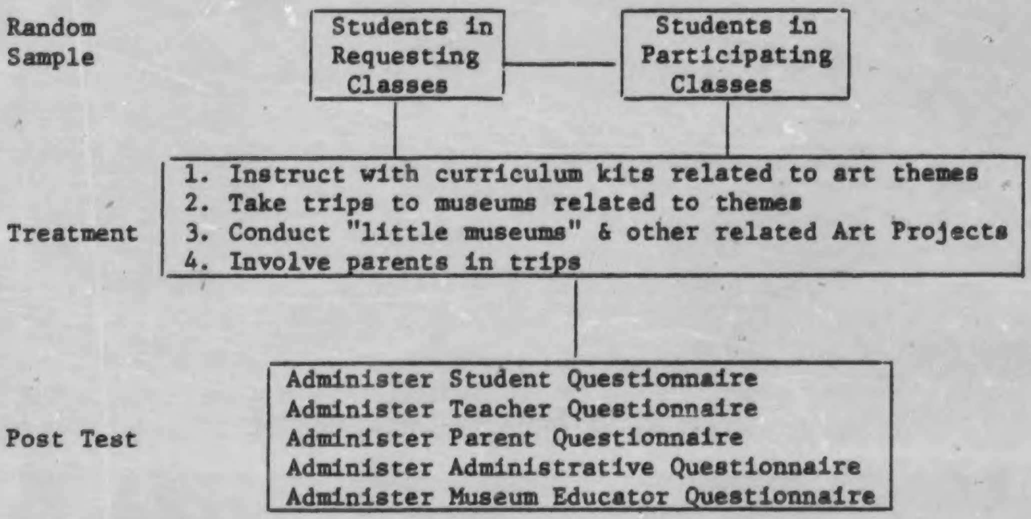
O_2 represents the testing of program effectiveness in requesting classes.

Since requesting students are not a true control group, this evaluation design is quasi-experimental. A true experimental design would measure the art achievement of all students participating in the World Is Your Museum compared to other students not participating.

The paradigm for the research study is represented in Figure 2.

Figure 2

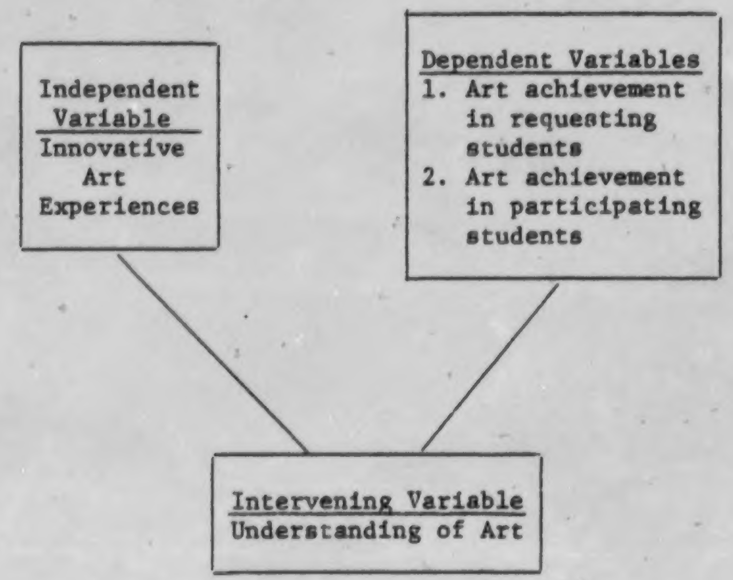
Research Paradigm for Evaluation Study of The World Is Your Museum Project


Random Sample
Students in Requesting Classes
Students in Participating Classes
Treatment
1. Instruct with curriculum kits related to art themes
2. Take trips to museums related to themes
3. Conduct "little museums" & other related Art Projects
4. Involve parents in trips
Post Test
Administer Student Questionnaire
Administer Teacher Questionnaire
Administer Parent Questionnaire
Administer Administrative Questionnaire
Administer Museum Educator Questionnaire

The variables being tested in this study are as follows:

Figure 3

Variables of this Evaluation Study


Independent Variable
Innovative Art Experiences
Dependent Variables
1. Art achievement in requesting students
2. Art achievement in participating students
Intervening Variable
Understanding of Art

Sampling Plan and Procedures:

Eleven schools participated in The World Is Your Museum Project this year (1975-1976). The Project Director, Project Officer and Evaluators met to decide what population of schools participating were appropriate for evaluation sampling purposes. The schools were classified into participating schools (those schools participating in the Program more than one year) and requesting schools (those schools requesting participating in the Program.)* It was agreed that 4 schools (requesting) with requesting classrooms would be selected for sampling, and 4 schools (participating) with a participating classroom each would be sampled. This sampling plan would give data on teachers, students, parents and the principal of the sampled school.

Student Population and Sample:

Figure 4 gives the analysis of the student population in the Project and the sample drawn for this evaluation study. In stratified sampling, a researcher attempt was made to maintain the same proportionality on stratified parameters in the sample as occur in the population. Thus, the representativeness of sample in terms of the population may be specified in terms of sampling error, acceptable confidence level, and distribution of a stratification parameter.

---

*NOTE: Requesting schools had at least one teacher who had requested to be in the Program. Participating schools had at least one teacher who had participated in the Program. Schools were identified as requesting or participating based on the Program Director's perception of the best requesting and participating classroom.

Figure 4

THE WORLD IS YOUR MUSEUM

Student Population and Sample for Evaluation

	Requesting Schools:	Grade	Population	Sample
1.	Hyde	1st	35	22
2.	Barnard	1st	29	22
3.	Slowe	3rd	27	22
4.	Key	5th	25	22
	TOTAL		116	88
	Participating Schools:			
1.	Our Lady Queen of Peace	2nd & 3rd	44	28
2.	Moten	4th	27	24
3.	Cleveland	K	24	17
4.	Neval Thomas	3rd	30	27
	TOTAL		125	96
TOTALS			241	184

In this evaluation study a single dichotomous stratification parameter is employed (requesting - participating) and with random sampling within each category. Therefore, the formula given below was used to determine sample size suitable for obtaining sample representativeness.

$$N = (Z/e)^2(p)(1-p)$$

A 90% confidence level was utilized.

A total of 184 students responded to the study instrument.

This represents approximately 10% of the total population of students in the Project; 25% of the participating student population and 12% of the requesting student population. The classrooms sampled represent 10% of the total requesting classrooms in the Project and 31% of the participating classrooms in the Project.

Teacher Population and Sample:

Only teachers of the classrooms of the students sampled were administered the teacher questionnaire. This represents 10% of the teaching population for requesting teachers and 50% of the teaching population for particpating teachers.

Other Populations:

The principals of each requesting school and each participating school were administered the principal questionnaire.

Parent questionnaires were administered to only one participating school.

All museum educators were administered the Museum Interview Instrument by phone. Figure 5 represents all populations and samples utilized in the Project in addition to students.

Figure 5

Populations and Samples
Utilized in the Project
(Other than Students)

	N(Population)	S(Sample)
Teacher	8	8
Administrators	8	4
Museum Educators	9	8

The evaluation team as a result of discussions, observations, and review of program activities, developed the following instruments to answer the respective evaluation questions posed under each. Instruments utilized are shown in Appendix C.

1. Student Questionnaire:

   How do students perceive the Program?

   How do students compare The World Is Your Museum classes with other classes?

   Do students desire to continue in the Program?

   What specific program activities made the greatest impact on students?

   Do students perceive their translations of museum experiences?

   What changes do students suggest to make the Program more effective?

2. Teacher Questionnaire (Requesting):

   What is the requesting teacher's perception of how they got involved in the Program?

   What curriculum materials, kits and other resources were supplied requesting teachers?

   What is teacher's perception of Program accomplishments?

   What problems did requesting teachers encounter in the Program?

   What changes do requesting teachers recommend for improving the Program?

   What was the level of program involvement of requesting teachers?

   What educational techniques and methodologies utilized by teachers in the Program were more effective?

   What was the level of parent involvement with requesting teachers?

In the opinion of requesting teachers, what impact does the Program have on children in their classrooms?

What do requesting teachers perceive as the objective of the Program?

3. Teacher Questionnaire (Participating):

Do teachers who have participated in the Program desire to continue their participation?

How successful do participating teachers think the Program was this year?

What problems did participating teachers encounter with the Program this year?

What changes do participating teachers recommend for the Program?

What do participating teachers perceive as the objective of the Program?

What was the level of program participation for each participating teacher?

What resources were provided to, utilized by and developed with input from participating teachers?

What educational techniques and methodologies utilized by teachers in the Program were more effective?

What do participating teachers feel the impact of the Program is on the children in their classroom?

What was the level of parent involvement with participating teachers?

4. Principal Questionnaire:

What do principals perceive as the purpose of the Project?

What effect do principals feel the Project has had on students, teachers, parents and the school in general?

How effective do principals view the implementation of Project activities and what related problems have they encountered?

How do principals view the educational effectiveness of the activities of this Project as compared to other similar activities in their schools (e.g., trips)?

What changes do principals recommend in the Program?

5. Parent Questionnaire:

What do parents perceive as the purpose of the Program?

Do parents see behavioral changes in their children as a result of their participation in the Project?

Do children communicate with parents and other family members about Program activities?

Do parents feel a more positive relationship with the school, as a result of the Project or their participation in it?

What suggestions do parents have for improving the Project and for increasing parent involvement in it?

6. Museum Questionnaire (Interview):

What do museum educators perceive as the purpose of the Program?

What accomplishments do museum educators feel the Program has had related to their respective museum or sites?

What impact do museum educators feel the Program has had on children?

What suggestions do museum educators have for improved program effectiveness?

Do museum educators feel the Program should expand?

How do museum educators feel a more effective relationship can be established for improving program effectiveness?

DATA COLLECTION, CODIFICATION AND ANALYSES

Data Collection:

The data collection schedule is shown in Table 5 . Some classes were re-scheduled to accommodate trips, holidays, etc.

Data Codification:

All data was codified in numerical and statistical nomenclature. Results were tabulated for each item and sub-item. Data tabulations were expressed in summative rating or Likert scales, and cumulative or Guttman scales.

Table 5

THE WORLD IS YOUR MUSEUM

Data Collection Schedule

Name of Data Gatherer	Date	School Site	Teacher	Number of Students	Time	Instruments to be Administered
Henry/Lawton	WEEK NO. 1 May 4, 1976	Key Elementary Hurstter & Dana Pl. N.W.	Mrs. Nesbitt		1:00PM	Teacher Inquiry Student Inquiry
Henry/ Martin	May 10,1976 May 7, 1976	Hyde Elementary O Btwn.32&33 NW Slowe Elementary 14th&Jackson NE	Mrs. Butler Mrs.M.Johnson		1:00PM 10:00AM	Teacher Inquiry Student Inquiry Teacher Inquiry Student Inquiry
Henry/ Wright	WEEK NO. 2 May 10, 1976	Barnard Elem. Decatur Between 4 & 5 NW	Ms.Carpenter		1:15PM	Teacher Inquiry Student Inquiry
Henry	May 11	Cleveland Elem. 8 & T NW	Mrs.Braxton		10:00AM	Teacher Inquiry Student Inquiry
Henry/ Lawton	May 12,1976	Moten Elementary Elvans & Morris Rd.SE	Mrs.H.Wallace		10:00AM	Teacher Inquiry Student Inquiry
Henry/ Martin	May 13,1976	Thomas Elem. Anacostia & Grant, NE	Mr. Boone		10:00AM	Teacher Inquiry Student Inquiry
Henry/ Lawton	May 14	Our Lady Queen of Peace 3740 Ely Pl.SE	Mrs.Kornegay		1:00PM	Teacher Inquiry Student Inquiry

Results of Data Tabulations:

The results of data codification and tabulation for student and teacher questionnaires are presented in Part I of this report.

Data Analyses:

Data was further analyzed using descriptive statistics such as frequencies, percentages, means, standard deviations, etc.

Student data was cross-tabulated by primary (participating classes) versus secondary (requesting classes) groups. For the secondary group (requesting classes), students were divided into sub-groups in accordance with the teachers' actual level of utilization (e.g., high users vs. low users) of the kits, trips and other materials.

The tests of statistical significance of differences include the Analysis of Variance, "t" test, "z" test, Chi square., etc. correlation and others. Appropriate ones were utilized.

These analyses reveal the impact of the program on students having various levels of experience and participation in the program. Teachers' and Project Director's data provided the information for assessing the diffusion/dissemination dimensions of the program. These analyses are reported in Section 1 of this report "Evaluation Results".

DELIMITATIONS

The delimitations of this evaluation effort were as follows:

1. The time allotted to perform the evaluation was not adequate therefore problems in scheduling, analysis of data, data collection, etc. occurred which were the result of inadequate time.

2. Teacher and principals were not fully aware of the purpose and importance of evaluation to educational programming.

IMPLICATIONS

The study's results and findings show the following implications:

1. The results of data give implication for the development of an art experience program of this nature at all school levels. One that interfaces with the existing art program.

2. Development of comprehensive curricula for art skills in this area is implied.

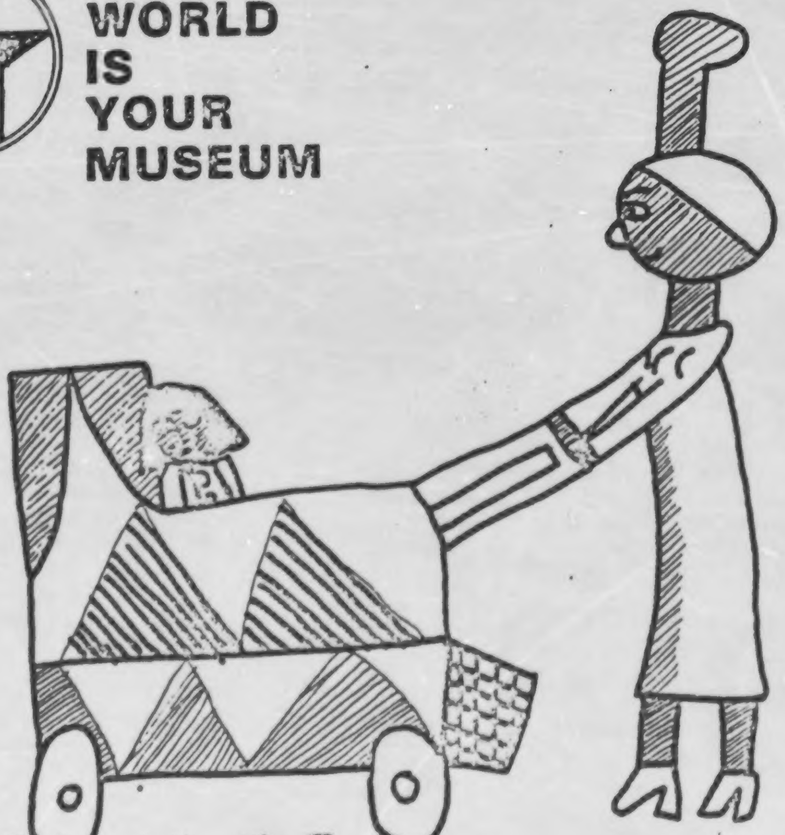
3. Data gave impetus to the involvement of more teachers and students.

4. The study itself gave specific implication to the need for further studies to look at the logistical needs of a program of this nature, and the role of parents, curriculum needs, staffing and staff development needs, and, the research needs (formative and summative of such a program, e.g., variable, stratification, etc.).

APPENDIX A

Program Description

THE WORLD IS YOUR MUSEUM



AFTER PICASSO'S "WOMAN WITH BABY CARRIAGE" HIRSHHORN SCULPTURE GARDEN

The World Is Your Museum, a creative ESEA Title III art and museum oriented program in the D. C. Public Schools has completed its second successful year. It has been recommended for continuation by catholic and public school principals, museum and art gallery educators, parents, classroom teachers and students.

In FY-74 more than 300 elementary pupils K through 5th grades representing one art class from each city ward and one non-public school, Our Lady Queen of Peace, were involved in over 100 pre-planned explorations to area museums and art galleries. In the Fy-75, approximately 1275 students participated from grades K through 8 in Phase II of the project.

The World Is Your Museum operated out of Region II under Dr. Dorothy Johnson during FY-75 and will continue its operation in FY-76 from the Lemuel Penn Center at 1709 3rd Street, N. E. 4th floor.

Proposing innovative educational practices and a creative supplement to existing educational programs, it uses art as a tool in furthering academic achievement.

Major Objectives:

1. The pupil will learn to maximize visual acuity through his process of selective comprehension based on a broad range of esthetic experiences at a satisfactory level established by the teacher as determined by oral and written reviews of students after exposure to esthetic experience & by student, parent, and teacher questionnaires.

2. The pupil will progress in the complex relationship between seeing and thinking, i.e.: focus his perceptions, which will develop and strengthen simultaneously his verbal and non-verbal skills: academic achievement as demonstrated by his ability to create and explain his project based upon what he has seen and learned at a satisfactory predetermined level by teacher and project director.

3. The pupil will experience art as a means of communicating man's ideas throughout civilization as well as a vital part of his contemporary life as measured by his ability to compare early communication with that of today. This may be examined by projects created by students, oral examinations, parent observations and questionnaires.

4. The pupil and parent will come together in a unique learning situation which will increase the pupil's confidence and enable him to make individual value judgements in relation to his school, family, and the community as measured by the positive responses compared to unfavorable responses through administration of a student and parent questionnaire, and observation of appropriate behavior.

5. A series of audio visual curriculum kits and innovative tours will be designed which will enable the pupil to discover such essential elements as color, form, and composition as they relate to everyday life as measured by the student's satisfactory participation and ability to select and demonstrate colors, forms, and composition in a practical setting.

6. A larger segment of the student population as compared to previous years will be exposed to enriching art learning experiences through the introduction and effective application as measured by teacher judgement and utilization of a new learning package consisting of art and museum related filmstrips, tapes, and teacher guides.

Funding Levels

FY-1974

FY 1975

FY 1976

Museums gave demonstrations in classrooms and art and classroom teachers used slides and tapes to prepare students for return visits to museums and art galleries.

Parents participated in field trips and workshop sessions on an equal basis with pupils. Other activities included: four orientation workshops for teachers at the Educational Media Center, D. C. Public Schools; classroom workshops in clay and other art media in participating schools; media workshops for teachers in the program; lectures for teachers by visiting area artists and film - makers; two filmed workshop demonstrations in the private art studio of the project director; student participation in two art exhibits at the Anacostia Neighborhood Museum; viewing and judging follow-up art works in "little museum" art shows in individual project schools with representatives from the Office of Research and Evaluation, D.C. Public Schools;

Teacher and student questionnaires were completed in June, 1975 and special awards were made to schools completing two years of successful service to the project. Classroom and art teachers were awarded plaques and certificates for outstanding participation for FY 1975.

If you are interested in joining our project or want more information, feel free to call this number: (629 5185 or 629 5184) or write to:

THE WORLD IS YOUR MUSEUM
LEMUEL PENN CENTER
C/O EDUCATIONAL MEDIA CENTER
1709 3rd St., N. E. 4th Floor
Washington, D. C. 20002

APPENDIX B

Description of Kits and Media

"THE WORLD IS YOUR MUSEUM"
ESEA Title III Federal Programs
Art Project, D.C. Public Schools

Project Director
GEORGIA M. JESSUP

KIT.A. Museums. This kit intends to show the diversity of materials and objects that community museums collect. It offers an audio-visual essay on five exhibits viewed by student participants on their museum tours. Students will compare new objects to those they have already seen and develop composite drawings of their favorites showing what they have in common.

This kit includes 85 slides and an additional 15 slides (marked S-1 thru S-15) to be used as a supplement to show how art works in a kindergarten class were used to follow-up museum tours.

KIT A. "OUR VISIT TO THE SMITHSONIAN'S ANACOSTIA NEIGHBORHOOD MUSEUM"

(15 Slides)

THEME AFRICA

A-1	Thomas School boarding Metro
A-2	Anxious faces ready to leave
A-3	On Route
A-4	Front view of the Anacostia Neighborhood Museum
A-5	Meeting George, the Museum Mascot (Parrot)
A-6	Slowe and Thomas listen attentively
A-7	Ms. Zora Martin with flannelboard demonstration and history of the Black Man from Africa to America.
A-8	Artists tell the story in Murals
A-9	Mural, Black Man in Slavery
A-10	Mural in "People's Park" adjoining the Museum by artist Larry Thomas
A-11	African Sculptures on display in the Museum Exhibit hall
A-12	African gameboard, "Gio", from Liberia
A-13	Drum, from Baule, Ivory Coast
A-14	Artist William Battle's mural on walls of the People's Park
A-15	Mural by the Museum's former artist-in-Residence, Georgia Jessup depicting diversity of exhibits offered by the museum

KIT A. (Cont'd)

We toured the Frederick Douglas Home at Cedar Hill in Anacostia which operates through the National Parks Service.
(6 Slides)

A-16 Front view of Frederick Douglas' Home on a cloudy day

A-17 An unusual hat rack in the entrance hall

A-1 Douglas' Dining room, original furnishings and decor

A-19 Frederick Douglas slept here

A-20 Frederick Douglas' washstand, detail from his bedroom

A-21 Memorabilia on display in Frederick Douglas' office at Cedar Hill

Our class went to the Museum of African Art. a place where Frederick Douglas also lived during his lifetime.
(12 Slides)

A-22 Front view of the Museum of African Art on A St., N.E.

A-23 Mr. Adeyemi, Nigerian lecturer greets us in one of the Exhibit rooms.

A-24 Mr. "A" involves students in demonstration lecture on African musical instruments.

A-25 Kente Cloth, Ghana

A-26 Chief's stool - Dogon, Mali

A-27 Chief's chair, Senufo, Ivory Coast

A-28 Box, spoon and weights, Ashanti, Ghana

A-30 Antelope headpiece, Bambara, Mali

A-31 Helmet, MASK. Bapende, Congo (Kinshasa

KIT A. (Cont'd)

A-32 Dance Mask. Bakuba, Congo (Kinshasa)

A-33 Mask, Ngere, Liberia

In December we visited the National Gallery of Art where we saw painting that told the story of Christmas.

A-34 Front view of the National Gallery of Art

A-35 Class seated for lecture by Gallery docents

A-36 "The Visitation," by Piero Di Cosimo, the Saints, C. 1480.

A-37 "The Visitation," Piero Di Cosimo, detail of St. Anthony

A-38 "The Visitation," Piero Di Cosimo, more detail

A-39 "The visitation," Piero Di Cosimo, Mary's head

A-40 "The Visitation," Piero Di Cosimo, Elizabeth's head

A-41 "Visitation, "Piero Di Cosimo, detail of the left side

A-42 "Visitation, "Piero Di Cosimo, detail showing St. Nicholas

A-43 "Flight Into Egypt," by Carpaggio C. 1500

A-44 "The annunciation," by Masolino c. 1425 - 30

A-45 "The Annunciation," Masolino, detail

A-46 "The Annunciation," Masolino, detail showing the virgin

A-47 "The Adoration of the MAGI, by Fra Angelico and Fra Lippie C. 1445

A-48 "The Adoration of the MAGI, Fra Angelico and Fra Lippi Cont'd.

A-49 "The Adoration of the Magi, (Cont'd.) Center detail

A-50 "Adoration," by Benevenuto Di Giovanni, C. 1470 detail of top of work

A-51 "Adoration, by B. Di Giovanni (Cont'd) detail of the Madonna and child

KIT A. (Cont'd)

A-51 "Adoration, (Cont'd.) showing detail of Joseph and Animals, by Di. Giovanni

A-52 "Adoration, by B. Di Giovanni (Cont'd.) detail of the Madonna and child

A-53 "Adoration," B. Di Giovanni (Cont'd.) full view.

At the Museum of Natural History we saw how Early Man lived.

A-54 Our class enters the "Elephant Room" or Rotunda of the Museum of Natural History.

A-55 Varied types of man native to each region of the earth

A-56 Compansion of skeletal types from animal to man.

A-57 Actual Mummified carcus of ancient man.

A-58 Early South American sculpture

The em ollection from the Museum of Natural History

A-59 Opals on display

A-60 Jade carvings from China

A-61 The 138.7 Carat Rosser Reeves Star Ruby. (related to the Red Color theme.)

A-62 Uncut rubies found in Burma and 5 small rubies from Ceylon

A-63 Statues carved from Coral and Amber.

A-64 Blue Sapphire, "The Star of India," weighs 330 carats

A-65 The Eugeme Blue Diamond weighs 31 Carats, presented to Smithsonian by Ms. Marjorie Meriwether Post

A-66 A blue Topaz, weighs 3,273 carats from Brazil.

A-67 The golden Beryl, largest known, weishs 2,054 carats from Brazil.

A-68 A formation of Sphenes (yellow), from Switzerland, and a large rare Sinhalste.

A-69 Citrines from Brazil, one 278 carats and another 783 carats, and a 90 carat dark smoky quartz.

KIT A. (Cont'd)

A-70 Ivory Carving, 2 ft. tall from China, carved from a fossil mammath tusk.

The World Is Your Museum Class went to the National Zoological Park, another branch of the Smithsonian Institution.

A-71 Giant Anteater

A-72 Polar Bear

A-73 Golden Marmoset

A-74 Giraffe

A-75 Zebra

A-76 Sloth Bear

A-77 Gorilla

A-78 Asian Elephant

A-79 Red Kangaroo

A-80 Nile Hippotamus

A-81 Chimpanzee

A-82 Black Rhinoceros

A-83 Giant Panda

A-84 Reindeer

A-85 Jaguar

KIT .B. Collecting

This kit will concentrate on expanding the museum's walls to the students' home and community. A montage of neighborhood fixtures and found objects will be compared with the museum collections on their tours. The student will realize that he must not stop searching for things when he leaves the museum, that he can find similar objects, shapes, and colors by exploring his own world. Students will be asked to identify the visuals and asked to relate their neighborhood finds to museum collections.

KIT B. COLLECTING

B-1. THOMAS SCHOOL WAITING FOR BUS.
B-2. CLEVELAND SCHOOL BOARDING METRO.
B-3. MR. YAGER'S CLASS ON METRO.
B-4. ENROUTE TO COMMUNITY EXPLORATIONS.
B-5. THE MARINA (NATURAL WATERS).
B-6. ROCK CREEK PARK WATERFALL (NATURE).
B-7. THE WILSON LINE ON THE POTOMAC.
B-8. MAN-MADE ISLANDS.
B-9. TIDAL BASIN (MAN-MADE POOL).
B-10. NEIGHBORHOOD POOL (MAN-MADE).
B-11. SWIMMING POOL, S.E. WASH. D.C.
B-12. DUCKS, NATIONAL ZOOLOGICAL PARK (NATURE).
B-13. BIRD SCULPTURE, IVORY COAST (MAN-MADE).
B-14. STUDENT PAINTING OF NATIONAL BIRD.
B-15. STUDENT BICENTENNIAL BIRD PAINTING.
B-16. TIME TO LEAVE FOR SCHOOL.
B-17. TIME FOR STAFF DEVELOPMENT.
B-18. AFRICAN URN, ASHANTI, GHANA.
B-19. AFRICAN VESSEL, SIERRA LEONE.
B-20. LOGAN STUDENTS MAKE CLAY VESSELS.
B-21. LOGAN STUDENTS MAKE CLAY CUPS.
B-22. AFRICAN ANIMAL SCULPTURE, MALI.
B-23. AFRICAN REPTILE SCULPTURE, MALI.
B-24. WHITTIER STUDENT'S ANIMAL SCULPTURE.
B-25. WILSON HIGH STUDENT ANIMAL SCULPTURE.
B-26. AFRICAN AMULET, SQUATTING FIGURE, CONGO.
B-27. STUDENT'S INTERPRETATION OF AFRICAN ART.
B-28. LOGAN SCHOOL's CLAY FIGURINES
B-29. AFRICAN SCULPTURE FIGURE SIERRA LEONE.
B-30. CLAY FIGURINES, LOGAN SCHOOL GROUP.
B-31. CLAY SCULPTURES, LOGAN SCHOOL.
B-32. AFRICAN MASK, AMULET, CONGO.
B-33. AFRICAN MASK, GUINEA.
B-34. ARTIST's DRAWINGS OF AFRICAN MASKS (ANACOSTIA MUSEUM).
B-35. WHITTIER STUDENT'S "AFRICAN MASK".
B-36. MOTEN STUDENT'S "AFRICAN MASKS".
B-37. THOMAS STUDENT'S "AFRICAN MASKS".
B-38. THOMAS STUDENT'S "AFRICAN MASKS".
B-39. GROUP OF 3 "AFRICAN MASKS", THOMAS.
B-40. THE COLOR RED IN NATURE, MUSEUM GEM COLLECTION.
B-41. THE COLOR RED IN NATURE, JADE, GEMS AT SMITHSONIAN.
B-42. RED IN MAN-MADE WORLD, CAR, ETC.
B-43. MAN-MADE RED.
B-44. RED STOP SIGN (DANGER).
B-45. THE COLOR BLUE IN NATURE, WEST VA.
B-46. BLUE RIDGE MOUNTAINS.
B-47. BLUE RIDGE MOUNTAINS.
B-48. NATION'S CAPITAL THRU BLUE GLASS.
B-49. NATION'S CAPITAL THRU BLUE GLASS.

KIT B. COLLECTING (CONTINUED)

B-50. BLUE SKY IN MOTEN SCHOOL PAINTING.
B-51. UNDERGLAZE BLUE PLATE, BY PROJECT DIRECTOR.
B-52. GRANDMA'S OLD BLUE WILLOW PLATES.
B-53. GRANDMA'S OLD BLUE WILLOW PLATES.
B-54. BLUE MURAL, "THE STRUGGLE," HOWARD UNIVERSITY.
B-55. BLUE MURAL, HOWARD UNIVERSITY, (CONT'D.)
B-56. YELLOW IN NATURE, TOPAZ, MUSEUM.
B-57. YELLOW JADE CARVING, FROM THE ORIENT.
B-58. YELLOW JADE KUAN YIN, CHINA.
B-59. YELLOW MURAL, "TREES", BY PROJECT DIRECTOR.
B-60. PATTERNS IN NATURE, STONE FORMATION.
B-61. MAN-MADE PATTERNS, TEXTILE, CONGO.
B-62. FLOWER PATTERN IN ARTIST'S PAINTING.
B-63. CLEVELAND, MRS. BRAXTON'S XMAS TOUR.
B-64. NATIONAL ART GALLERY, XMAS TOUR.
B-65. STUDENTS' VERSION OF XMAS THEME
B-66. PRINCIPAL OF THOMAS, MRS. RAND, WITH MR. BOONE'S WORLD IS YOUR MUSEUM MURAL.
B-67. CHILDREN'S INTERPRETATION OF ART GALLERY
B-68. WHITTIER SCHOOL'S ART SHOW.
B-69. MOTEN SCHOOL'S ART WORKS.
B-70. MOTEN SCHOOL'S ART WORKS. (CON'T).
B-71. COMMUNICATION THEME, TALKING DRUMS, ANACOSTIA MUSEUM.
B-72. COMMUNICATION THEME, TALKING DRUMS AFRICA.
B-73. SMOKE SIGNALS, AMERICAN INDIANS.
B-74. SIGN LANGUAGE, AMERICAN INDIANS.
B-75. SIGN LANGUAGE, AMERICAN INDIANS.
B-76. GEESE AS MESSAGE CARRIERS, CHINESE.
B-77. WHITTIER ART SHOW, MURAL.
B-78. INDIAN ARTIFACTS, TYSONS CORNER.
B-79. INDIAN ARTIFACTS, TYSONS CORNER.
B-80. CHILDREN'S INTERPRETATIONS OF INDIANS
B-81. CHILDREN'S INDIAN THEME, EARLY MAN.
B-82. WHITTIER, EARLY MAN SERIES.
B-83. INDIAN THEME (CONT'D).
B-84. THE WHITTIER "LITTLE MUSEUM" GALLERY.
B-85. CLEVELAND AT THE ANACOSTIA MUSEUM.
B-86. BICENTENNIAL THEMES IN PAINT.
B-87. BICENTENNIAL THENES (CONT'D). INSPIRED BY ANACOSTIA MUSEUM TOUR.
B-88. BICENTENNIAL THEMES (CONT'D).
B-89. BICENTENNIAL THEMES (CONT'D).
B-90. BICENTENNIAL THEMES (CONT'D).
B-91. PAUL REVERE, MRS. WALLACE'S CLASS, MOTEN.
B-92. BATTLE OF CONCORD, MRS. WALLACE CLASS, MOTEN.
B-93. 1776 POSTER, MRS. WALLACE CLASS, MOTEN.
B-94. SLAVERY, COTTEN PICKING, MRS. WALLACE CLASS, MOTEN.
B-95. CANNON'S ROAR, MOTEN.
B-96. THE WASHINGTON MONUMENT
B-97. THE WASHINGTON MONUMENT
B-98. STUDENT'S INTERPRETATION OF THE WASHINGTON MONUMENT.
B-99. STUDENT'S PAINTING OF THE CAPITOL
B-100. LIBERTY BELL, ADAMS SCHOOL, MRS. FREEMAN'S CLASS .

KIT .C. Relationships This kit is devoted to suggesting 20 (or more) different basic classifying categories by contrasts, e.g., light-dark, rough-smooth, warm-cold, up-down, soft-hard, and then structural elements, e.g., line, plane, color, form. Each concept is illustrated by a familiar example.

These kits intend to demonstrate to the students a series of design interrelationships between the worlds of musuems, community, and nature.

C-RELATIONSHIPS

C-1. "DAY",Anacostia Museum (Front of).
C-2. Night, Movie House
C-3. Inside-Boat
C-4. Outside-Boat
C-5. Dishes-Turned Up
C-6. Dishes-Turned Down
C-7. Standing and Moving
C-8. Sitting Still
C-9. Standing Up
C-10. Lying Down
C-11. Sunshine vs. Shadow
C-12. Light vs. Dark
C-13. Light vs. Dark; Sun vs. Shadow
C-14. Inside and Outdoors
C-15. Shiny-Collage,Neval Thomas
C-16. Shiny-Collage, Neval Thomas
C-17. Dull-Collage, Thomas School
C-18. In Line, Thomas School
C-19. Vertical Lines vs. Horizontal
C-20. Diagonal Line, Painting
C-21. Vertical Line, Sculpture
C-22. Vertical, horizintal, angular, curved
C-23. Horizontal
C-24. Horizontal
C-25. Intersecting Lines
C-26. Lines and Planes
C-27. Curved and Diagonal Lines
C-28. Vertical and Rectangular Lines
C-29. Combination of Cell Lines
C-30. Lines, Texture, Perspective, (Depth).
C-31. Depth
C-32. Harmony, Color and Sound
C-33. Shapes-Round Blue Plate
C-34. Shapes-, 5 Circles
C-35. shapes, Round "Do Not Enter"
C-36. Shapes-Oval Dish
C-37. Shapes-Cylindrical Vases, Wilson High
C-38. Shapes, cylindrical - Drums
C-39. Cylinders inside Rectangle
C-40. Cylindrical Shaped Sculpture,Africa
C-41. Design on Prayer Rug and Castle of Rectangular Shapes
C-42. Square Antique Bowl
C-43. Rectangles with curves
C-44. Rectaular of Box Shapes
C-45. Rectngles with curves
C-46. Shaped Painting; Curves, rectangles, lines; Wilson High School
C-47. Free form Sculpture, Curves, Hirshhorn
C-48. Free form Shape, Map, Continent
C-49. Red in Nature,Gems Garnets?

C-RELATIONSHIPS (Con't)

C-50.	Red in Nature, Autumn Leaves
C-51.	Red in Home Furnishings
C-52.	Red in Cars
C-53.	Manmade Reds
C-54.	Red Clothing
C-55.	Red Car and Clothing
C-56.	Red in Mural, Anacostia Museum
C-57.	Red Backhround on Sign
C-58.	Blue in Nature, Gem Collection
C-59.	Blue, Manmade, bottles vs. Sky
C-60.	Blue, Manmade, dishes
C-61.	Blue, swimming pool
C-62.	Blue in Nature, West Va.
C-63.	Blue in Wearing Apparel
C-64.	Blue in Wearing Apparel
C-65.	Officer Friendly in Blue
C-66.	Painting of Officer Friendly, Blue
C-67.	Yellow in Nature, Flower
C-68.	Yellow Manmade Mural
C-69.	Yellow in Nature, Smithsonian Gem Collection
C-70.	Yellow in Nature, Smithsonian Gem Collection
C-71.	Yellow in Nature, Smithsonian Gem Collection
C-72.	Yellow Apparel
C-73.	Yellow EXHIBIT Board
C-74.	Yellow background color
C-75.	Texture, surface quality
C-78.	Soft,
C-79.	Hard, Sculpture, Africa
C-80.	Rough, Rocky
C-81.	Stone-Rough, Nature
C-82.	Stone- Rough, Simulated
C-83.	Patterns, Cloth
C-84.	Water-Rough and Rocky
C-85.	Water-Rough and Smooth, Wake at Annapolis.

MISCELLANEOUS SLIDES

D-1. Church
D-2. Playground
D-3. Classroom
D-4. Slowe School
D-5. Back of School
D-6. Elephant Swimming Zoo
D-7. Howard U. Mural
D-8. Ira Aldridge Theatre, H.U.
D-9. H.U. Mural
D-10. Georgia Avenue
D-11. Georgia Avenue
D-12. Bakery Truck
D-13. R.F.K. Stadium
D-14. Community Scene
D-15. Cleveland Boarding Bus
D-16. Leaving
D-17. Museum of History Technology
D-18. National Collection
D-19. History of Technology
D-20. The Renwick
D-21. The Corcoran Art Gallery
D-22. The Corcoran Art Gallery
D-23. Logan at Corcoran
D-24. Logan at Corcoran
D-25. Smithsonian at Old Castle
D-26. Church with Castle Type Architecture
D-27. National Art Gallery
D-28. Museum of African Art
D-29. Museum of African Art
D-30. Neval Thomas School
D-31. Mr. Boone and Mr. Yager's Class going to Museums
D-32. Mr. Boone and Mr. Yager's Class going to Museums
D-33. Museum Lecturer, Zora Felton
D-34. Thomas at Anacostia Museum
D-35. Slowe at Anacostia Museum
D-36. Fun in the Museum Dancing
D-37. Green in Nature (Secondary Colors)
D-38. Paint Experiments in Paint
D-39.

Making Secondary Colors
From the Primary Colors

D-61.

MISCELLANEOUS SLIDES

PEOPLE

62. Early American, Colonial Times
    Head in Cut Paper, Moten School
63. Head, Malcom X
64. "Americans All" - Heads
65. First Discoverer of America,
    "American Indian"
66. Children's Heads, Museum Class
67. Moten School, Child's Painting,
    Head of a Woman
68. Head in Profile
69. Mother and Child
70. Officer Friendly's Arm
71. Arms Outstretched Painting, Moten
72. On Your Knees "Local Scene"
73. Down and Out, "Local Scene"
74. Family Picnic in Park
75. Painting, "Under a Park Tree", Moten
76. Group of People at Circus Painting, Moten School
77. Dance Group
78. Group Painting, Moten
79. Musical Group at Monument
80. Musical Group in Mural at Anacostia
    Neighborhood Museum
81. Sitting in a group at the Anacostia
    Museum
82. Mr. Yager's Class, Thomas School,
    in group lecture at Museum
83. Mural, Anacostia Museum, a group of
    Afro Americans
84. A group of Cafeteria Workers in white uniforms
85. A group of boys in beige shop uniforms
86. A group of Ceramic works shown in a clay,
    demonstration at Moten and Our Lady Queen
    of Peace Schools (By Project Director,
    Georgia Jessup)
87. A group of people in water color painting of
    Nation's Capitol (By Georgia Jessup)
88. A Ceramic Still Life Grouping (By Georgia Jessup)
    black clay on white.
89. Water Color, group of people in downtown
    Washington, D.C. on a rainy night (By Georgia Jessup)
90. College Painting of City 4ft. X 5ft. in acrylic
    (By Georgia Jessup)
91. Painting, "The Fire Next Time" acrylic
    (By Georgia Jessup)
92. Group of Faces pering from prison bars, "Prison Games"
    during seige at D.C. Jail (By Georgia Jessup)

93. Stone Sculpture - Reclining Figure Limestone, (By Georgia Jessup
94. "City", Relief Collage, (By Georgia Jessup)
95. Principal of Thomas, Mrs. Rand and Project Director tour "Little Museum" at Neval Thomas, Mr. Boone's group "Looking at Circular Painting".
96. Circular Collage, Mr. Boone's class
97. Wooden Sculpture Assemblaze, Thomas School
98. Plaster Sculpture, Mr. Boone's
99. Plaster Sculpture close-up
100. Stitchery Mural, Thomas School
101. Wire and Stone Sculpture, Thomas
102. Prehistoric Animals - clay
103. Rock Painting
104. Tissue Collage
105. "Our African Masks"
106. Wire Sculpture
107. More Stone Heads
108. Silk-Screen Prints
109. Rock Ptgs. - Drying
110. Stone Masks and Wire Sculpture

APPENDIX C

Instruments and Measures Utilized

THE WORLD IS YOUR MUSEUM PROJECT

Name of School: ______________________________ Date: _______________

Instrument #1

Student Questionnaire

Directions: Answer each of the following.

1. How did you enjoy the World Is Your Museum Program?

    a. ___ Liked it very much
    b. ___ Didn't like it at all
    c. ___ It was all right

2. Do you want to be in this Program next year?

    a. ___ Yes
    b. ___ No
    c. ___ Maybe

3. How do you like this class as compared to other classes you have?

    a. ___ Much more
    b. ___ About the same
    c. ___ Much less

4. What did you like most about the class?

5. Did you have a good teacher for this class?

6. Did you make paintings and other things for this class?

    What did you make?

7. Can you remember any of the trips you took this year? If so, name the ones that you enjoyed most.

8. Write as many good things about the World Is Your Museum class as you can.

9. What things would you change about the Program?

THE WORLD IS YOUR MUSEUM PROJECT

Name of School: ______________________________ Date: ________________

Instrument #2

Teacher Interview Questionnaire
(Requesting)

Directions: This questionnaire will assist in the evaluation of the accomplishments of the program this year. Please fill in each question with a complete answer.

1. How did you get involved in this Program?

2. Were you supplied with kits and other materials for your classroom by the program personnel?

3. Which kits were more effective? List.

4. Did you request assistance for the Program in helping you and your class design "little museums" or plan field trips or other class activities?

5. To what extent do you believe this program met its objectives during this year?

   a. ___ Completely b. ___ To a great extent c. ___ Not at all

6. How many times have other persons involved in the program visited your classroom?

7. What activities did they carry out on their visits?

8. What problems have you encountered with the program this year?

9. What changes would you like to see made in the program to improve its effectiveness?

10. What additional kits or other teaching material related to the Program have you been involved in developing this year?

11. What audio-visual kits have you utilized with this Program this year? List each and what it was used for.

12. What kind of assistance were you given?

13. How many trips have you made this year with this Program? List the trips.

14. How many times have museum and art gallery personnel visited your classroom this year?

15. Where were the visitors from? List each.

16. How many return visits did your class make to museums and galleries with this project?

17. Did other classes go with you on the trip? List each.

18. Which procedures seem to produce the best results for the children?

    a. ___ Museum visitor coming to the class, then class visiting the museum.

    b. ___ Using the museum kit, then class visiting the museum.

    c. ___ Class visiting museum, then showing kits and visit by museum personnel.

19. What classroom projects were designed to reinforce and follow-up what was seen and heard on the trips and museum visits? List.

20. Were parents invited to accompany their children on the museum and other tours?

21. What trips did parents attend? List each and the number of parents participating.

22. Did students have a choice in the selection of museum-art related classroom activities?

23. What trips did your class like best?

Why?

24. What trips did your class least enjoy?

Why?

25. Do you feel that the academic skills of the class have been improved as a result of their participation in this program?

26. In what areas have the improvements been shown by your class?

a. ___ Art b. ___ Other ________________

27. On what date did your school have its first "little museum"?

28. Have you conducted workshops or demonstrations for other teachers in the Program?

___ Yes ___ No : List: ____________________________

29. Do you plan to participate in this Program next year?

___ Yes ___ No

Why? ____

Why Not? ____

30. In your opinion, to what extent was the Program successful this year?

a. ___ Very Successful b. ___ Successful c. ___ Not at all

31. What are the objectives of this Program?

DIRECTIONS FOR ADMINISTRATION

Instrument #3 should be administered to those teachers who have been participating in The World Is Your Museum Project for at least two years.

The Teacher Interview Questionnaire is to be administered as an interview. The administering person should record all answers and ideas expressed by the teacher.

THE WORLD IS YOUR MUSEUM PROJECT

Name of School: ______________________________ Date: _______________

Instrument #3

Teacher Questionnaire
(Participating)

Directions: This questionnaire will assist in the evaluation of the accomplishments of the program this year. Please fill in each question with a complete answer.

1. Do you plan to participate in this Program next year?

   a. ___ Yes   b. ___ No

   Why? ____

   Why Not? ____

2. In your opinion, to what extent was the Program successful this year?

   a. ___ Very Successful   b. ___ Successful   c. ___ Not at all

3. What problems have you encountered with the program this year?

4. What changes would you make in the program?

5. What are the objectives of this Program?

6. To what extent do you believe this Program met its objectives during this year?

   a. ___ Completely   b. ___ To a great extent   c. ___ Not at all

7. What workshops and other activities have you participated in in the Program this year?

8. What was your opinion of each?

9. Have you conducted workshops or demonstrations for other teachers in the Program?

   a. ___ Yes   b. ___ No : List: ______________________________

10. Do you feel the Program should be offered in other schools in the District of Columbia?

    __ Yes __ No

11. What additional kits or other teaching materials realted to the Program have you been involved in developing this year?

12. What audio-visual kits have you utilized with this Program this year? List each and what it was used for.

13. Which kits were more effective? List.

14. Did you request assistance from the Program in helping you and your class design "little museums" or plan field trips or other class activities?

15. What kind of assistance were you given?

16. How many trips have you made this year with this Program? List the trips.

17. How many times have museum and art gallery personnel visited your classroom this year?

18. Where were the visitors from? (List each).

19. How many return visits did your class make to museums and galleries with this project?

20. Did other classes go with you on the trip? (List each).

21. Which procedures seem to produce the best results for the children?

    a.__ Museum visitor coming to the class, then class visiting the museum.

    b.__ Using the museum kit, then class visiting the museum.

c. ___ Class visiting museum, then showing kits and visit by museum personnel.

22. What classroom projects were designed to reinforce and follow-up what was seen and heard on the trips and museum visits?

23. Were parents invited to accompany their children on the museum tours?

24. What trips did parents attend? List each and the number of parents participating.

25. Did students have a choice in the selection of museum-art related classroom activities?

26. What trips did your class like best?

Why?

27. What trips did your class least enjoy?

Why?

28. Do you feel that the academic skills of the class have been improved as a result of their participation in this program?

29. In what areas have the improvements been shown by your class?

a. ___ Art b. ___ Other ______________________

30. On what date did your school have its first "little museum"?

31. What recommendations would you make for the program next year?

DIRECTIONS FOR ADMINISTRATION

This instrument is designed to solicit the opinion and perception of the principals of schools participating in The World Is Your Museum Project.

THE WORLD IS YOUR MUSEUM

Name of School ______________________________ Position ______________

PRINCIPAL QUESTIONNAIRE

Instrument #4

Directions: Each of the following questions are designed to solicit your opinion and perception of the involvement of teachers and students in your school in The World Is Your Museum Project. Please answer each question with a complete answer.

1. In your opinion, the purpose of The World Is Your Museum Project is:

2. Students in The World Is Your Museum Program

   a. ____ Are more aware of art
   b. ____ Participate in more school activities
   c. ____ Are more creative
   d. ____ Are more enthusiastic about school and learning
   e. ____ None of the above

3. How effective have teachers in your school participating in The World Is Your Museum Project been in implementing the project?

   a. ____ Teachers have coordinated and planned trips with no problems encountered
   b. ____ Teachers have had few problems
   c. ____ Teachers have had great difficulty in the following areas:
      1. ____
      2. ____
      3. ____
   d. ____ None of the above
   e. ____ Other ____

4. What problems have you encountered as a result of having The World Is Your Museum Project in your school and what suggestions do you have for prevention of these paoblems to new administrators who might participate in the Project next year?

5. What impact has this project had on your school?

6. Do you feel that students participating in The World Is Your Museum Project gain more educational experiences from the trips which they take with this project than from other trips because of the pre-preparation and follow-up activities required by the teacher?

a. ____ Yes	b. ____ No
c. Why? ____________________ ____________________ ____________________	d. Why not? ____________________ ____________________ ____________________

7. Which of the following have you observed to a greater degree in parents of students involved in The World Is Your Museum Project than in other parents?

a. ____ Better relationship with the school
b. ____ Parents contact school more about child's academic progress
c. ____ Parents participate more in school activities
d. ____ None of the above

e. ____ Other ____

THE WORLD IS YOUR MUSEUM

Dear Parent:

The attached questionnaire is designed for parents of students participating in "The World Is Your Museum Project." It is an opportunity for you to express your opinion of the usefulness of the program to your child as well as the effects of the program on him or her.

Please read each question carefully and write your answer.

This questionnaire should be returned to your child's teacher immediately.

Thank You

THE WORLD IS YOUR MUSEUM

Name of School ______________________________ Student Grade Level _____

Instrument #5

PARENT QUESTIONNAIRE

Directions: Please give your answers to the following:

1. What do you think is the purpose of "The World Is Your Museum Project"?

2. Does your child seem more enthusiastic about school as a result of participating in the program?

   a. ____ Yes b. ____ No c. ____ No change observed

3. Does your child talk more about

   a. ____ The trips which he/she has taken this year
   b. ____ The interesting people who visited the class
   c. ____ The museums and what he/she learned
   d. ____ None of the above

4. The World Is Your Museum Project has had the following impact on my child

   a. ____ Is more interested in art
   b. ____ Improved his/her attitude toward school
   c. ____ Is more interested in museums
   d. ____ Talks better
   e. ____ Writing has improved
   f. ____ None of the above

5. Which of the following changes have you observed in your child's attitude as a result of participation in "The World Is Your Museum Project"?

a. ____ Seems to understand himself/herself better
b. ____ Seems to understand others better
c. ____ Seems to get along better with other children
d. ____ None of the above

5. Which of the following changes in your relationship with the school have occurred as a result of your child's participation in the program?

a. ____ I feel free to call teachers to discuss my child's progress.
b. ____ I participate more in school activities.
c. ____ I take trips with the children.
d. ____ I attend more school functions.
e. ____ I have less communication about school problems related to my child.
f. ____ None of the above.

7. What interests have been stimulated in you and your family as a result of your child's participation in the program?

a. ____ My interest in museums and art has increased.
b. ____ My family attends more art galleries and museum exhibits.
c. ____ My family's interest in art has increased.
d. ____ My family's interest in museum exhibits has increased.
e. ____ None of the above.

8. What specific activities of "The World Is Your Museum Project" have you participated in this year?

9. What new activities would you like to see to improve "The World Is Your Museum Program"?

10. What suggestions do you have for involving more parents and community members in "The World Is Your Museum Program"?

Instrument # 6

THE WORLD IS YOUR MUSEUM

Program Data Form

This form is designed to solicit information on the specific activities which have been implemented by the World Is Your Museum Project. It should be completed by the Director or Coordinator of the project. Please give your complete answer to each question.

1. List trips taken by each teacher participating in the World Is Your Museum Project.

Name of Teacher	School	Grade	Trips	Purpose

2. List each visitor or consultant participating in classroom presentations in The World Is Your Museum Project.

Teacher	School	Name of Visitor	Organization	Date	Purpose

3. List specific classroom kits or materials provided to or developed for each teacher in The World Is Your Museum Project.

Teacher	School	Grade	Materials/Kits	Purpose	Dates Provided

4. List all classroom demonstrations, meetings, workshops and other staff development activities provided teachers or other persons in The World Is Your Museum Project.

Staff Development Activity	Persons Participating	Purpose of Activity	Date	Results

5. List all staff of The World Is Your Museum Project and the role of each.

6. What are the project plans for next year?

7. What specific training was given to new teachers participating in the project for the first time this year?

8. What teachers who have participated in the project were utilized in making presentations to new teachers?

9. List any specific difficulties which have been experienced by the project this year which you feel have interfered with the total implementation of the project.

10. List any specific recommendations which you have for improving the effectiveness of the project in implementing its goals and objectives.

Instrument #7

Museum Educators Questionnaire

Name of Museum Educator:_______________

Museum/Institution:____________________

Directions: This questionnaire is to be administered to Museum Educators who have participated in The World Is Your Museum Project. Responses are to be recorded by telephone.

1. Did you schedule tours for classes participating in "The World Is Your Museum Program"?

   a. ____ yes
   b. ____ no
   c. ____ other (list)____________________________________

2. What do you feel is the purpose of the Program?

3. What educational materials did your museum supply for students and teachers participating in The World Is Your Museum? (Name each and send sample.)

4. Were trips and presentations scheduled cleared in advance to give you adequate time to prepare for them?

5. Did you or other personnel from your museum make presentations to classes participating in The World Is Your Museum Project? List each.

6. What suggestions do you have for making visits and trips with your museum more effective for students and teachers participating in The World Is Your Museum next year? (List).